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HALF HOURS WITH THE BEST COMPOSERS



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Half Hours With the Best Composers

Fine Arts
H

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED



VOL. V

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

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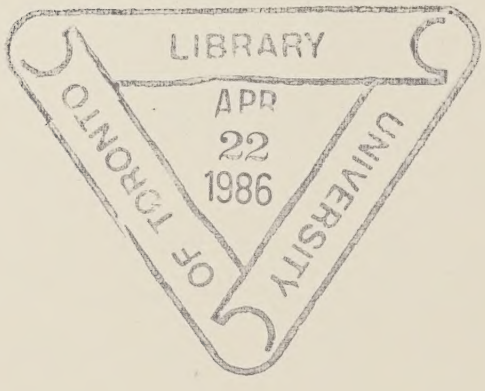
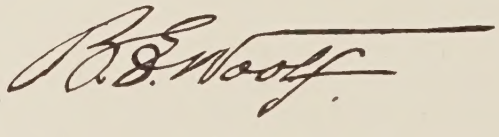


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BENJAMIN E. WOOLF

BENJAMIN E. WOOLF was born in London, on February 16, 1836. His father, Edward Woolf, was a musician of culture, and came to this country in 1839, settling in New York as a member of a theatre orchestra. The son inherited his father's talent for music, and received from him most thorough instruction. His training with the theatre orchestra was a practical one, and he came to Boston as first violinist of the orchestra of the Boston Museum under Mr. Julius Eichberg, at which time this orchestra provided the public with the best theatre music there was.

Mr. Woolf's first opera book was *The Doctor of Alcantara*. This was first performed at the Museum, and was the beginning of a long series of dramatic writings. Altogether, over sixty plays have been produced by Mr. Woolf. One of them, *The Mighty Dollar*, held the stage for a long time. His musical ability, together with his skill, enabled him to write several successful operatic works, the most prominent of which is *Pounce & Co.*, for which he wrote both text and music.

He composed the operatic comedietta *Lawn Tennis* or *Djakh and Djill*, and others which were not produced; also madrigals, overtures, string quartets and symphonies, — the last named have remained in manuscript. In all he wrote over sixty plays and six operas. His last important musical work was *Westward Ho*, published in 1894.

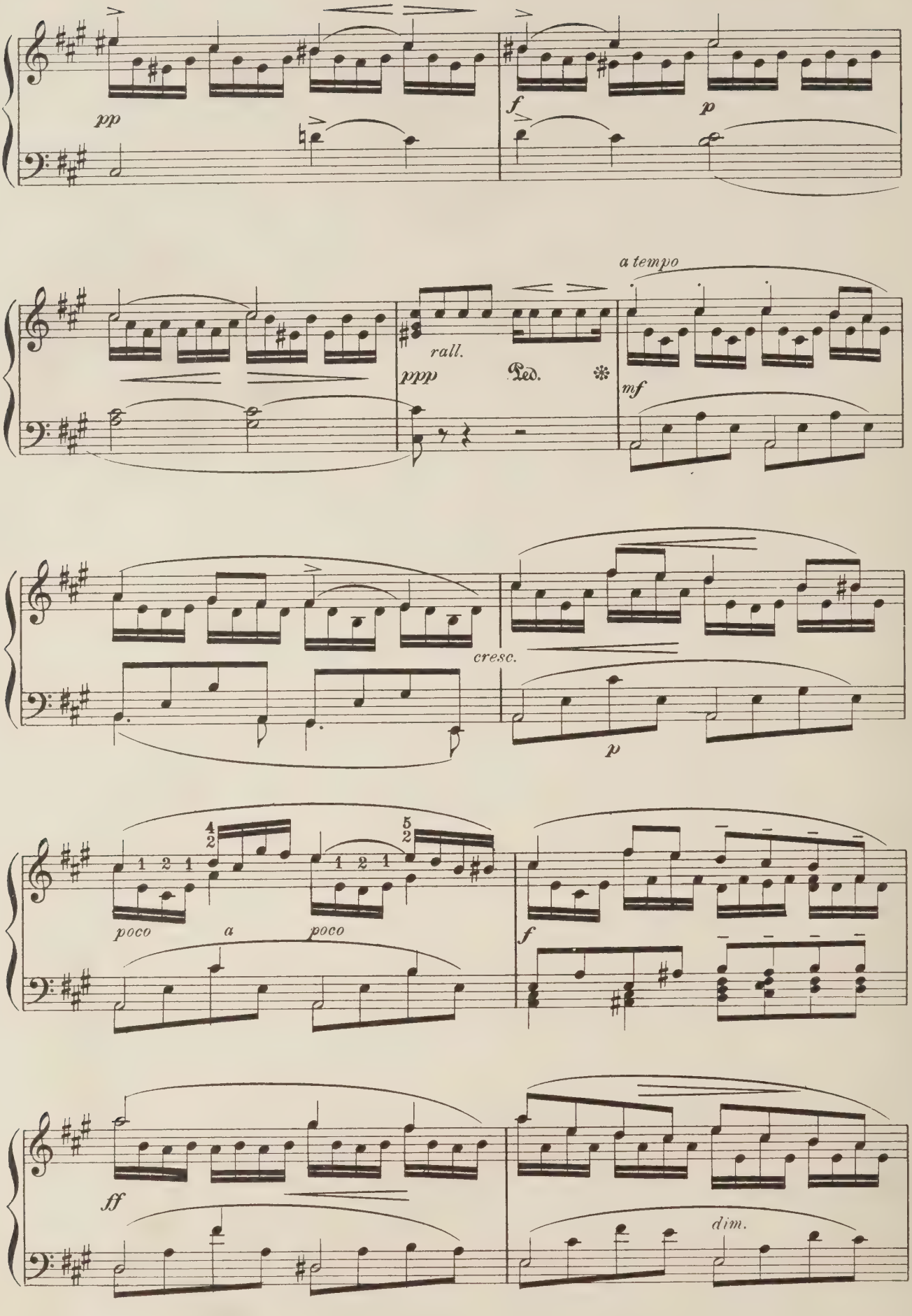
After a sojourn in Philadelphia and New Orleans, where he conducted theatre orchestras, he returned to Boston in 1871, and took a position on the Boston *Saturday Evening Gazette* as musical editor. After an active association of twenty-three years with that paper, during the last years of which he was editor in chief, he severed his connection with it and joined the editorial forces of the *Boston Herald* to take charge of its musical departments, in which position he remained until his death, February 7, 1901.

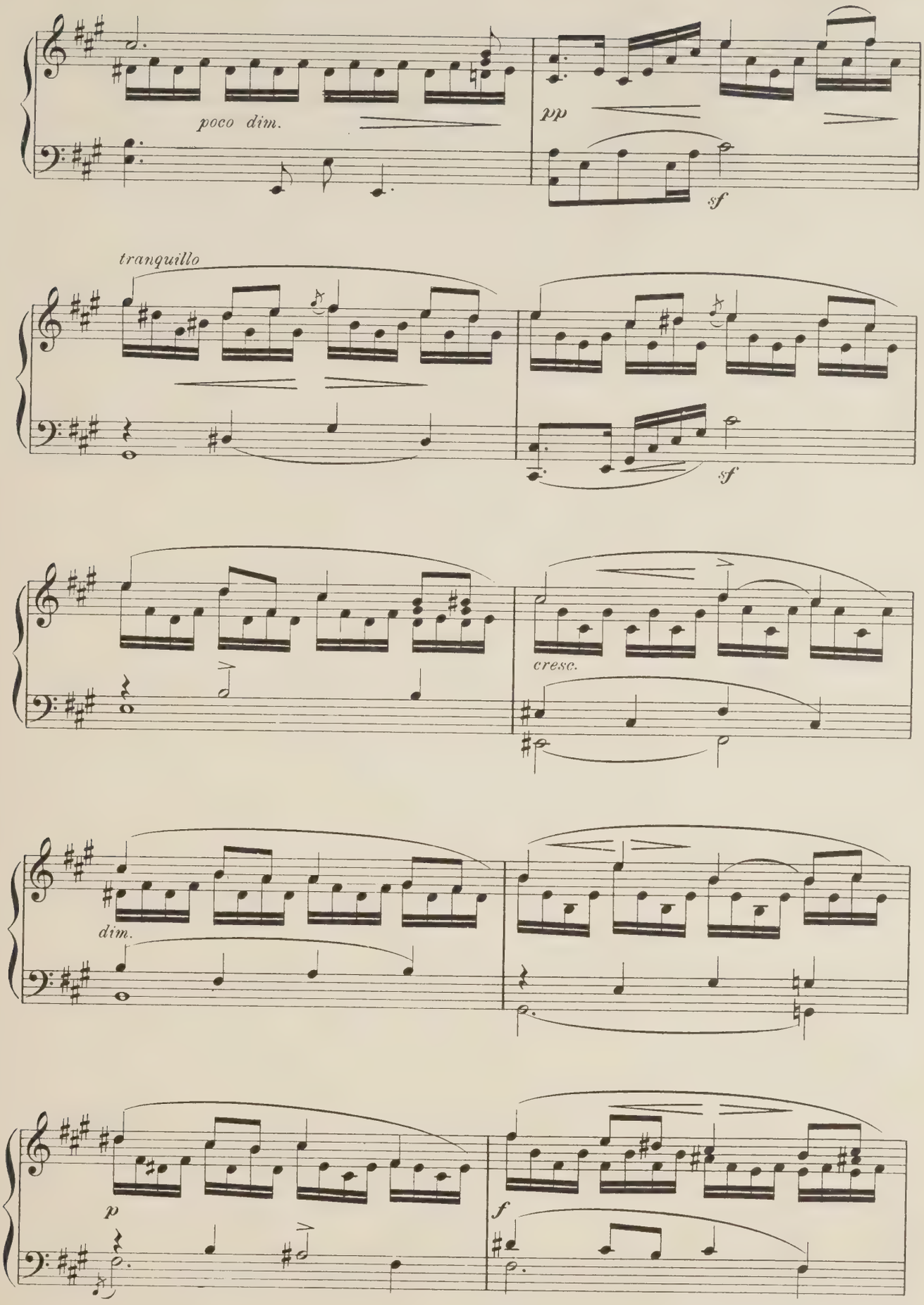

Melody, for Pianoforte
R. E. Wolf
Andante
Cantabile
pp
sempre legato.
ff
ff
cresc
f
dim
p

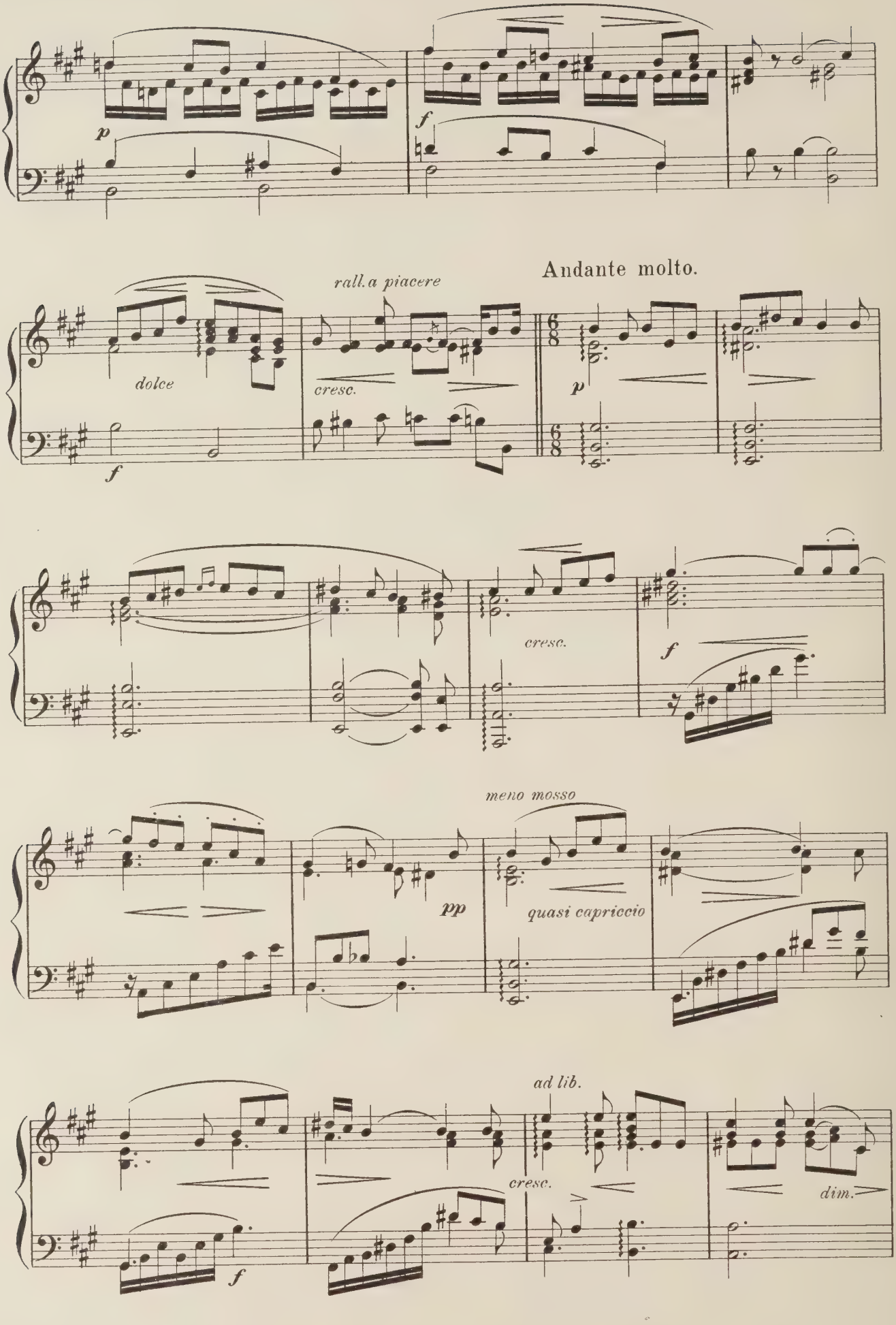
Melody.



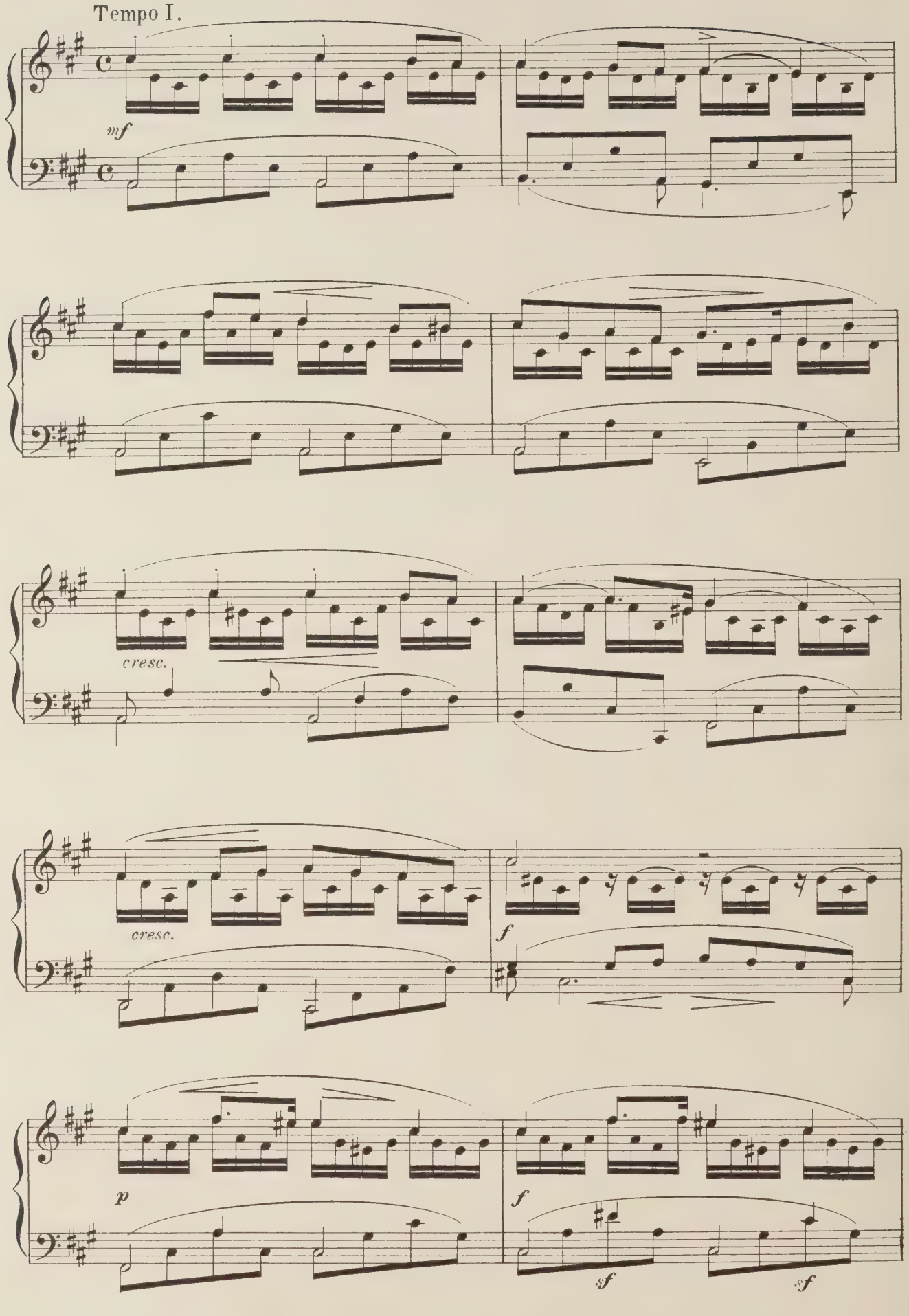
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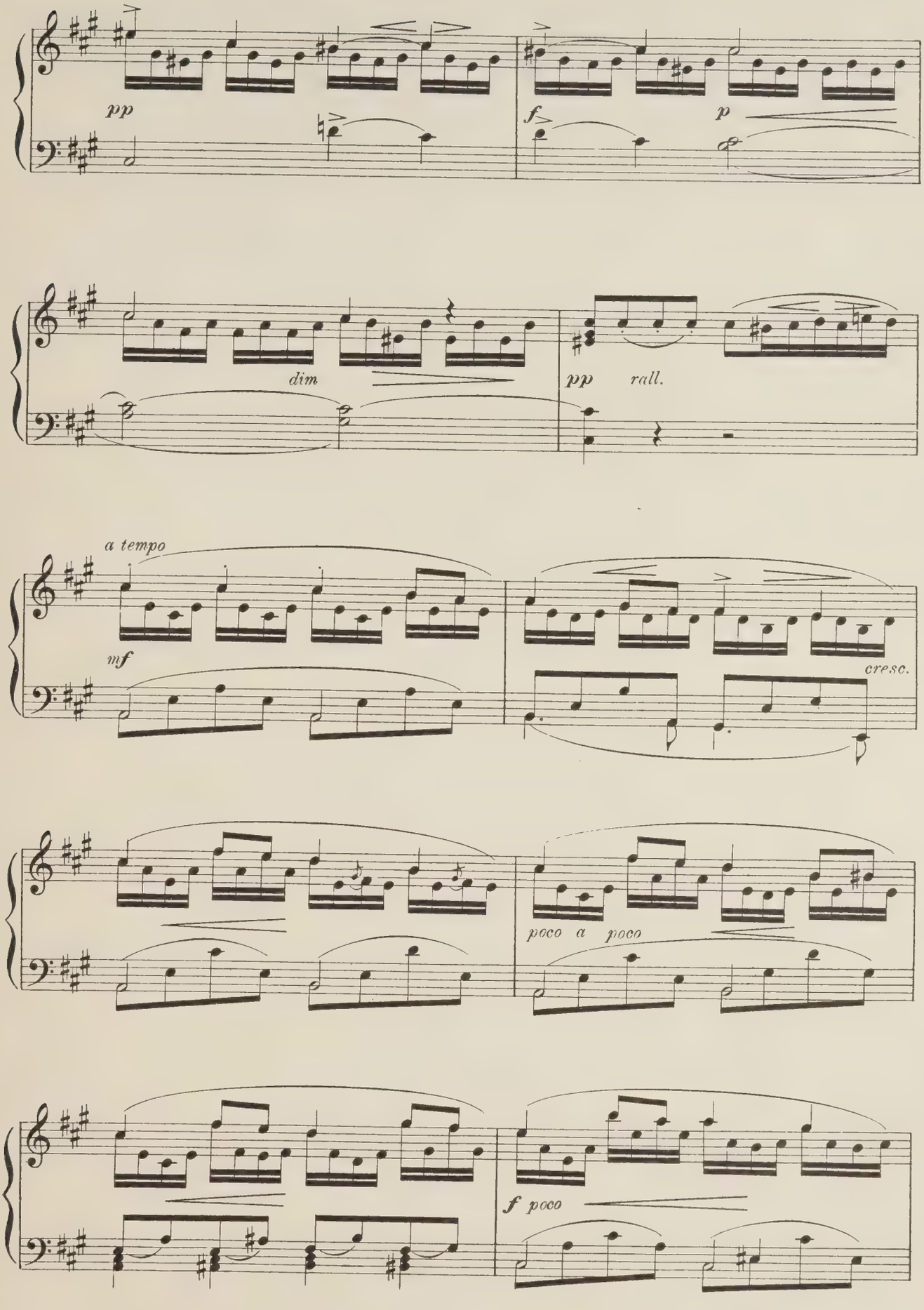

pp
f
p
rall.
ppp
Ped.
a tempo
mf
cresc.
p
poco
a
poco
f
ff
dim.


poco dim.
pp
sf
tranquillo
sf
cresc.
dim.
p
f

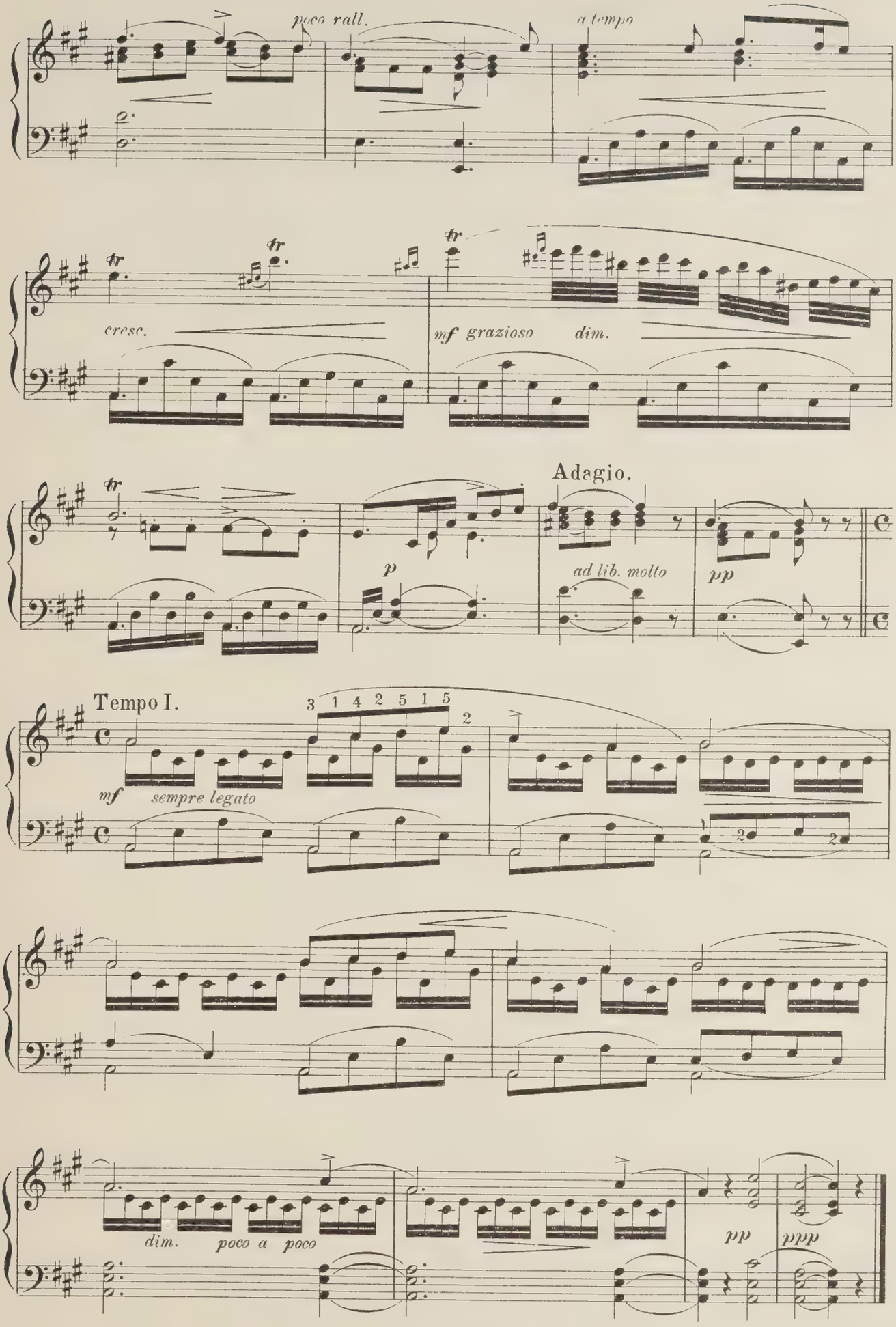

p
f
Andante molto.
rall. a piacere
dolce
cresc.
p
f
cresc.
f
meno mosso
pp
quasi capriccio
ad lib.
cresc.
dim.
f


f rall. molto
poco rall.
pp
a tempo
ppp
tr
tr
cresc.
tr
grazioso
f
dim.
tr
rall.
pp
a tempo
cresc.
dim.
Adagio.
rall.
ad lib.
p
dim.
pp
ppp
ppp


Tempo I.
mf
cresc.
cresc.
f
p
f
sf
sf


pp
f
p
dim
pp
rall.
a tempo
mf
cresc.
poco a poco
f poco

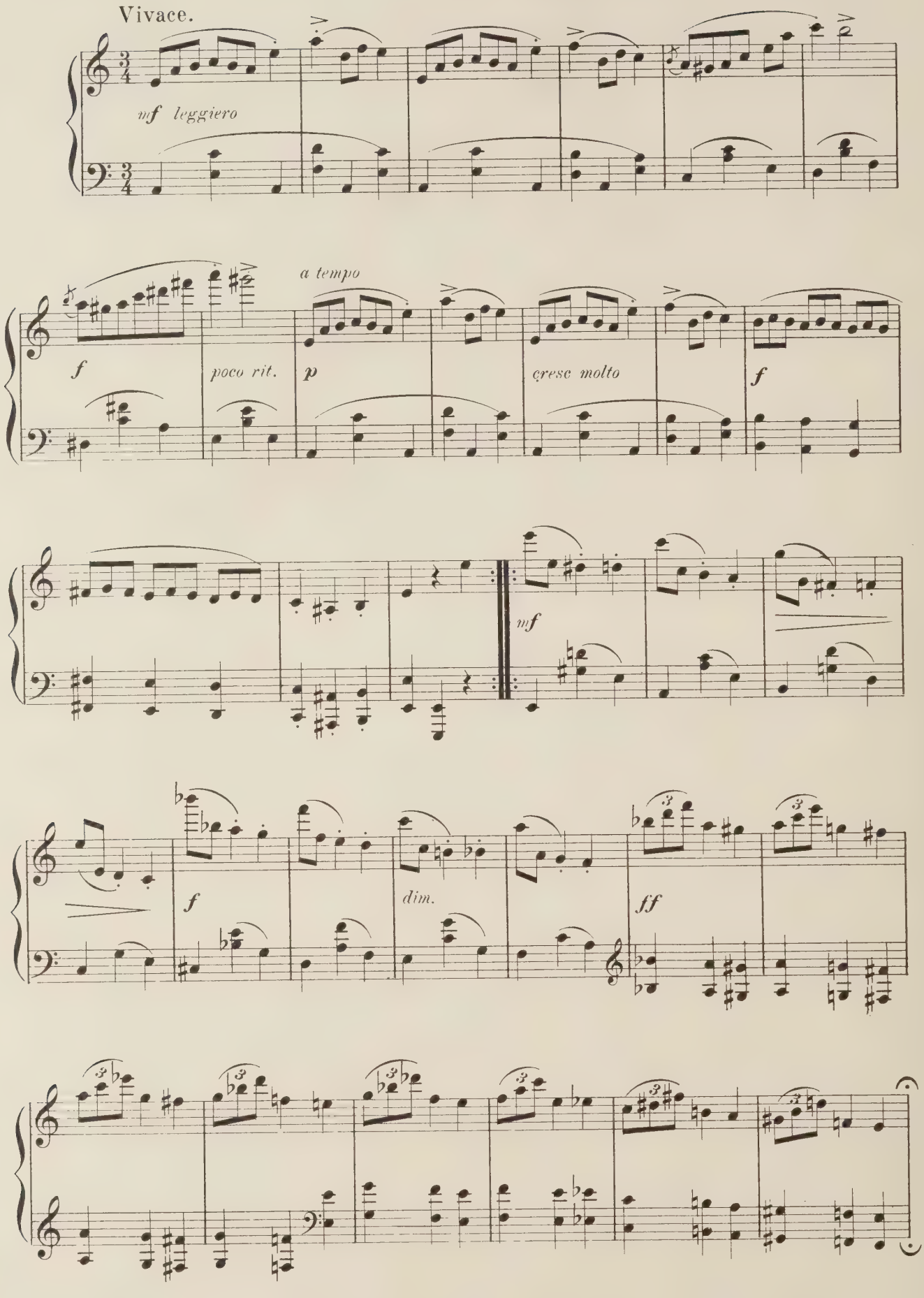

ff
dim.
Andante molto.
p
pp
Ped.
cresc.
meno mosso
sf
mf
sp
f
rall.


poco rall.
a tempo
tr
tr
tr
cresc.
mf grazioso
dim.
Adagio.
tr
p
ad lib. molto
pp
Tempo I.
3 1 4 2 5 1 5
2
mf
sempre legato
1 2 2
dim.
poco a poco
pp
ppp

Scherzo

from SONATA in A MINOR.

Ed. ROHDE.







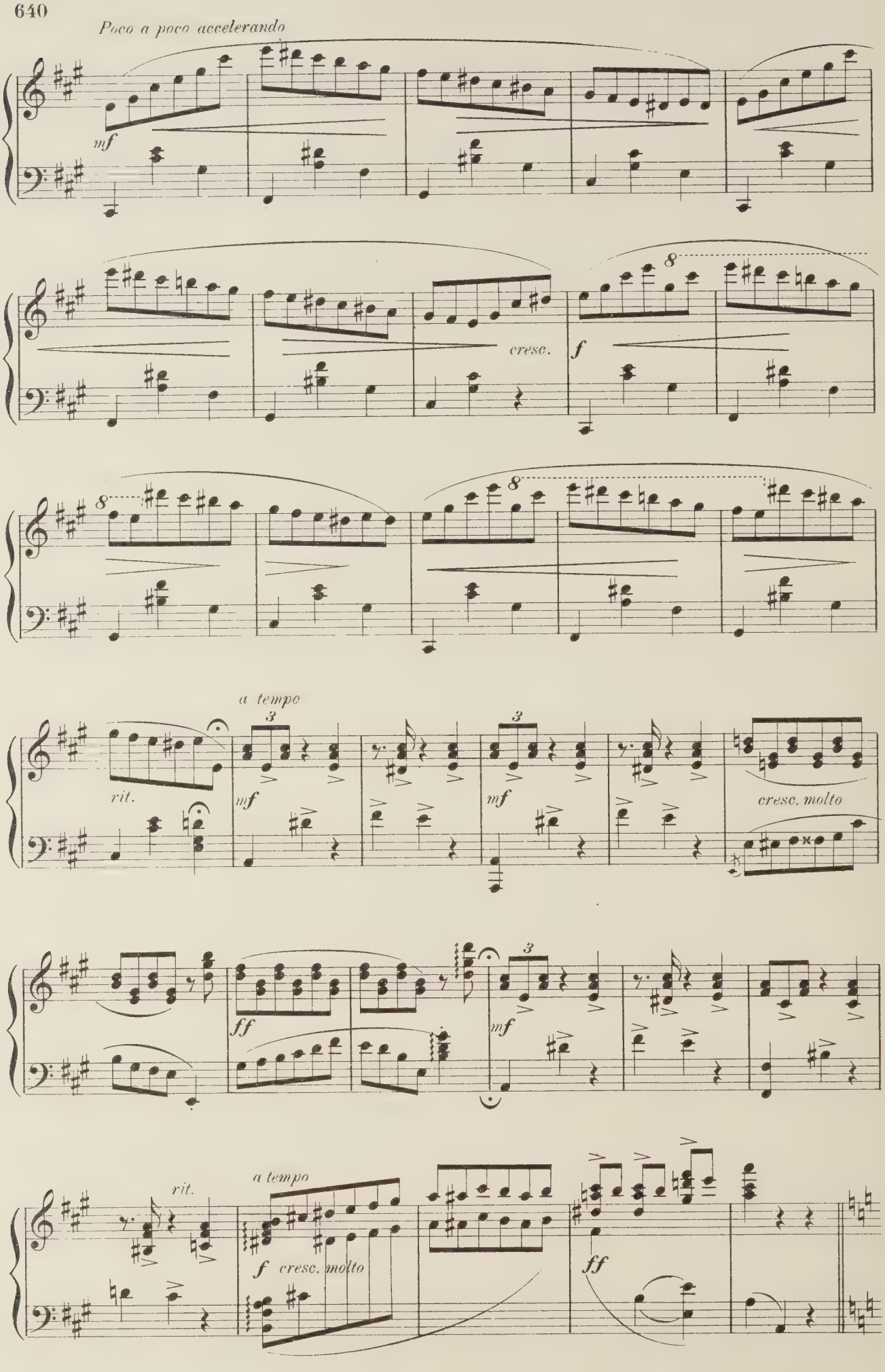


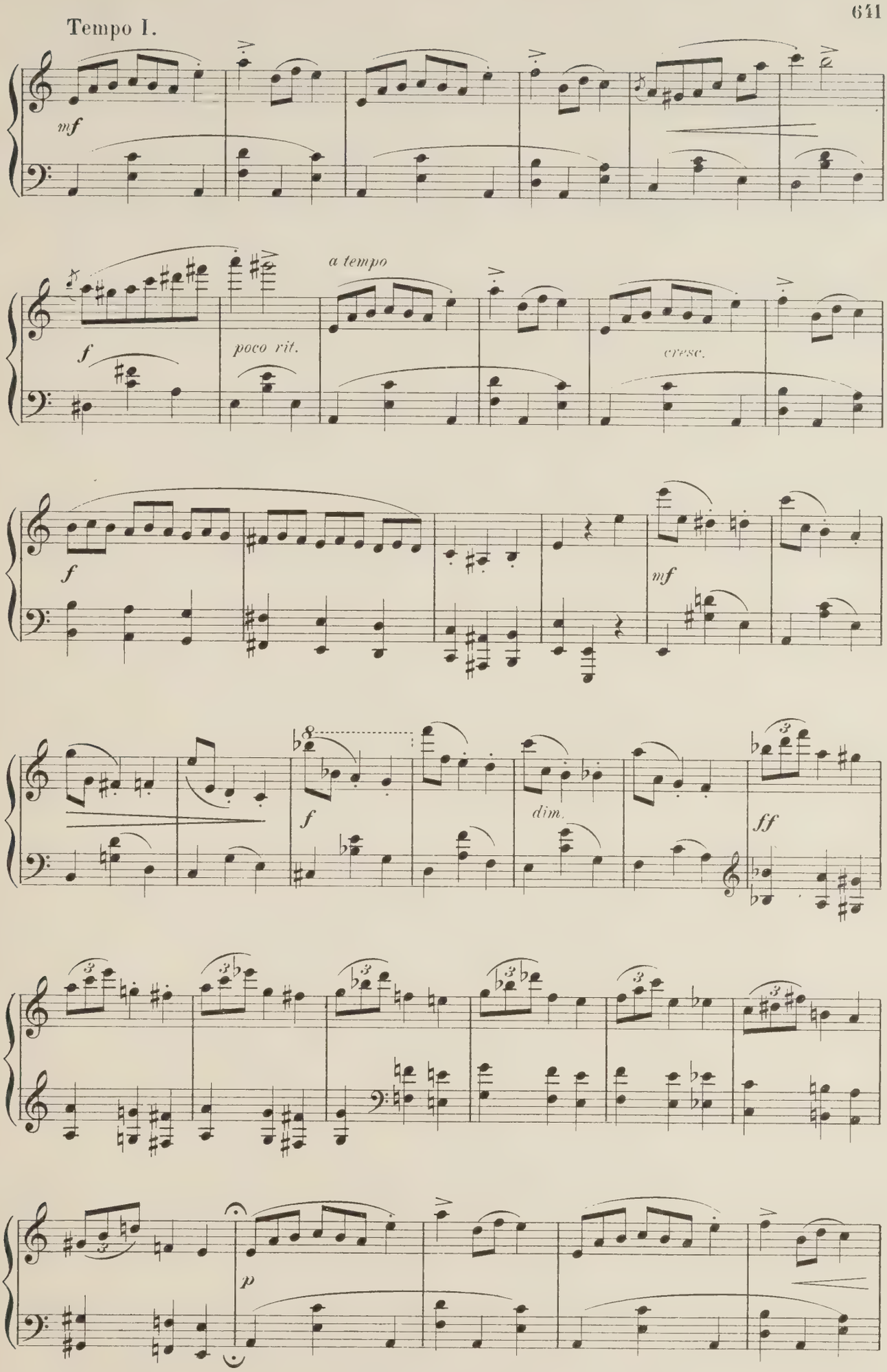
Un poco più moderato.

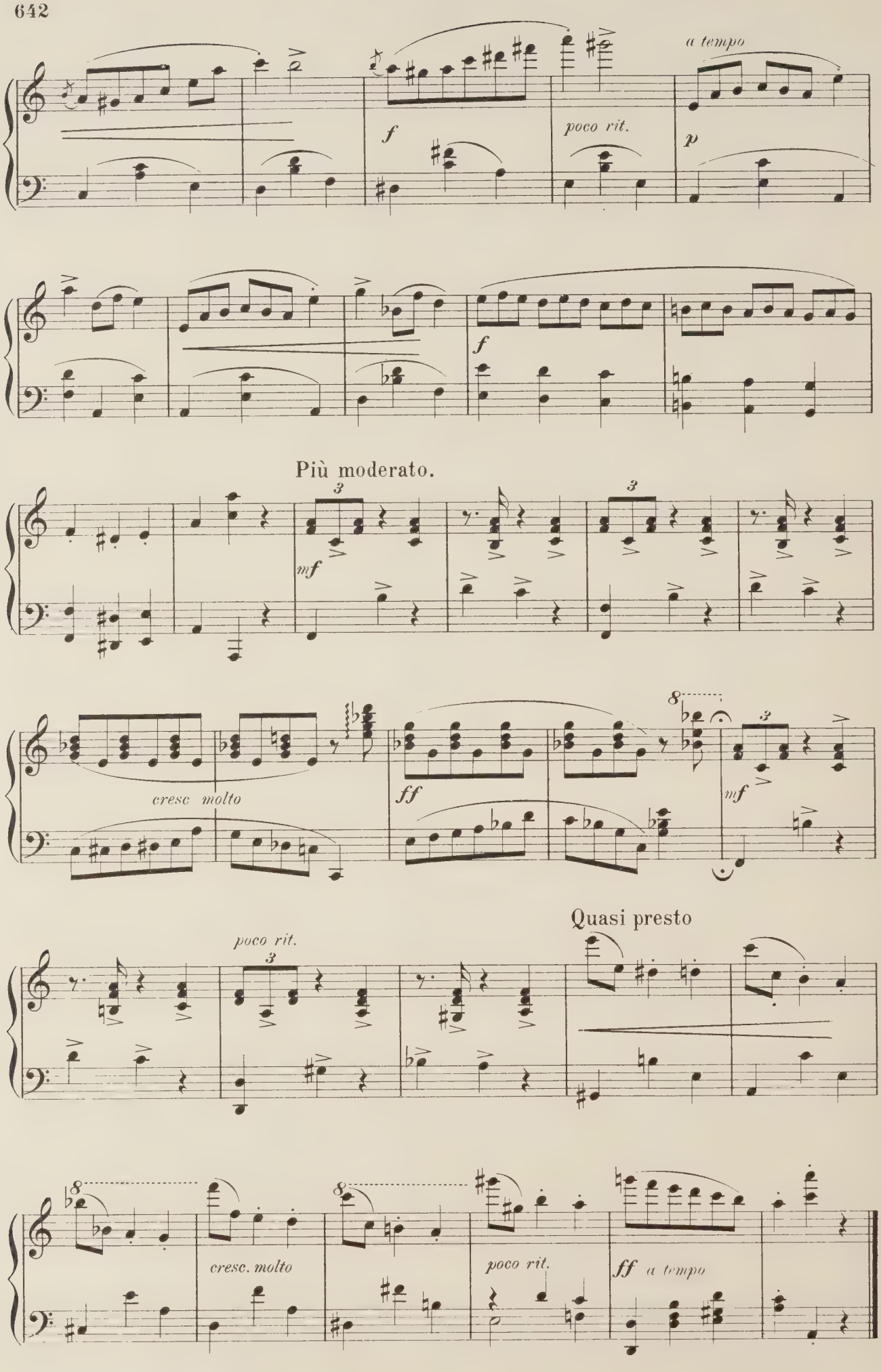






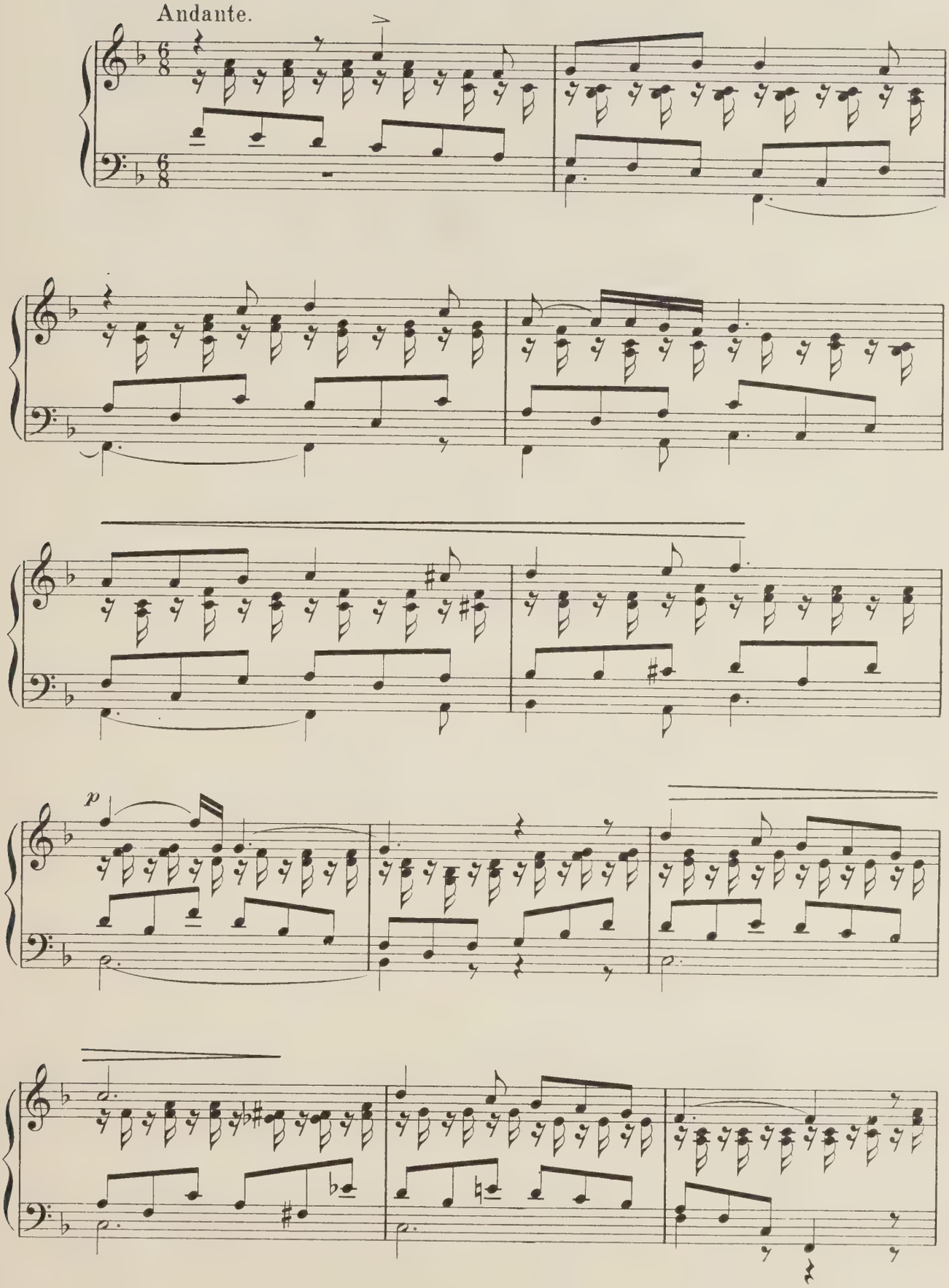

Poco a poco accelerando
mf
cresc.
f
a tempo
rit.
mf
cresc. molto
ff
rit.
a tempo
f cresc. molto
ff


Tempo I.
mf
f
poco rit.
a tempo
cresc.
f
mf
f
dim.
ff
p

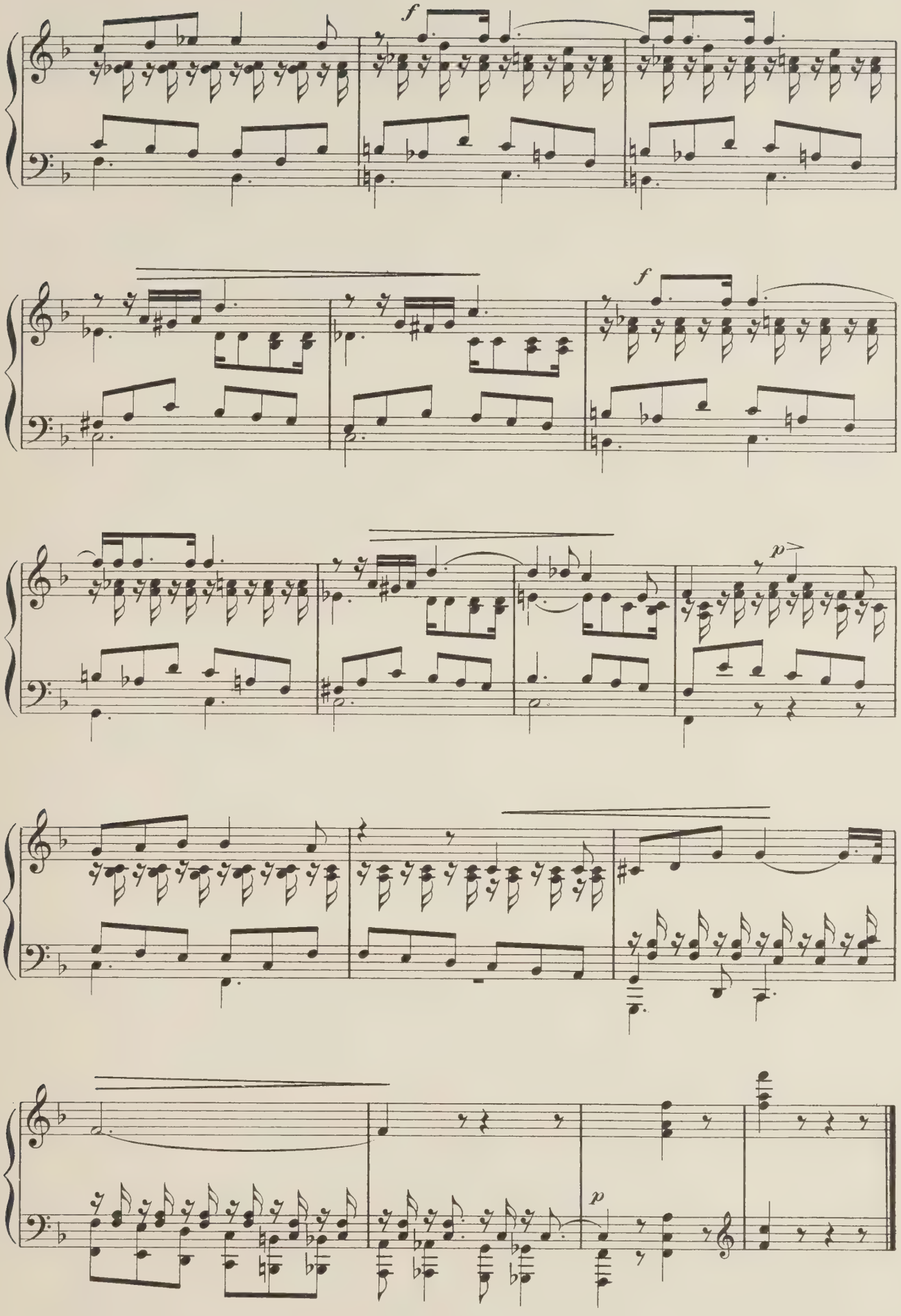

a tempo
f
poco rit.
p
f
Più moderato.
mf
cresc molto
ff
mf
Quasi presto
poco rit.
cresc. molto
poco rit.
ff a tempo

Romance.

A. RUBINSTEIN, Op. 26. № 1.



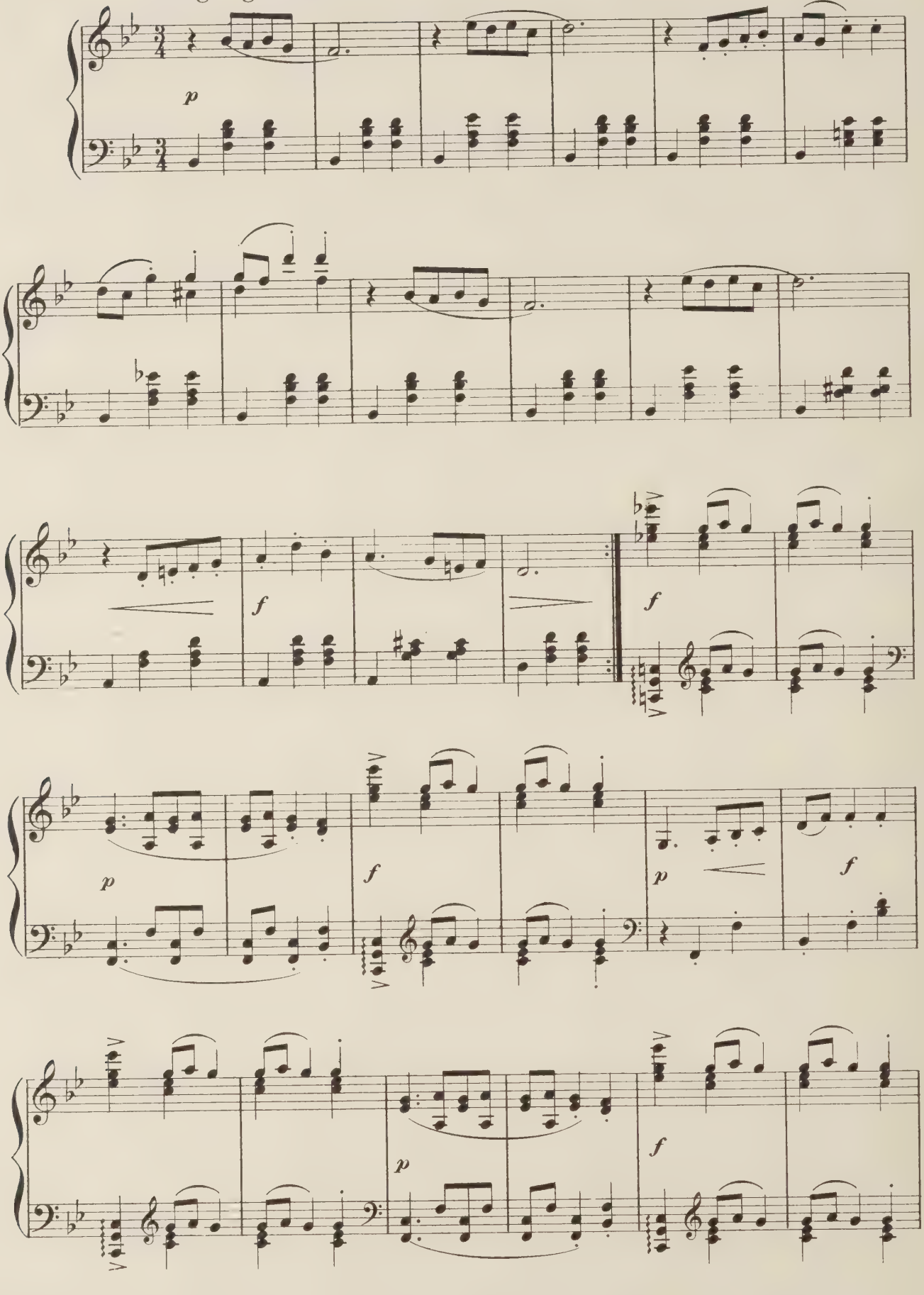

p
p
cresc.


f
f
p
p

Valse Pittoresque.

H. REINHOLD, Op. 50. №4.

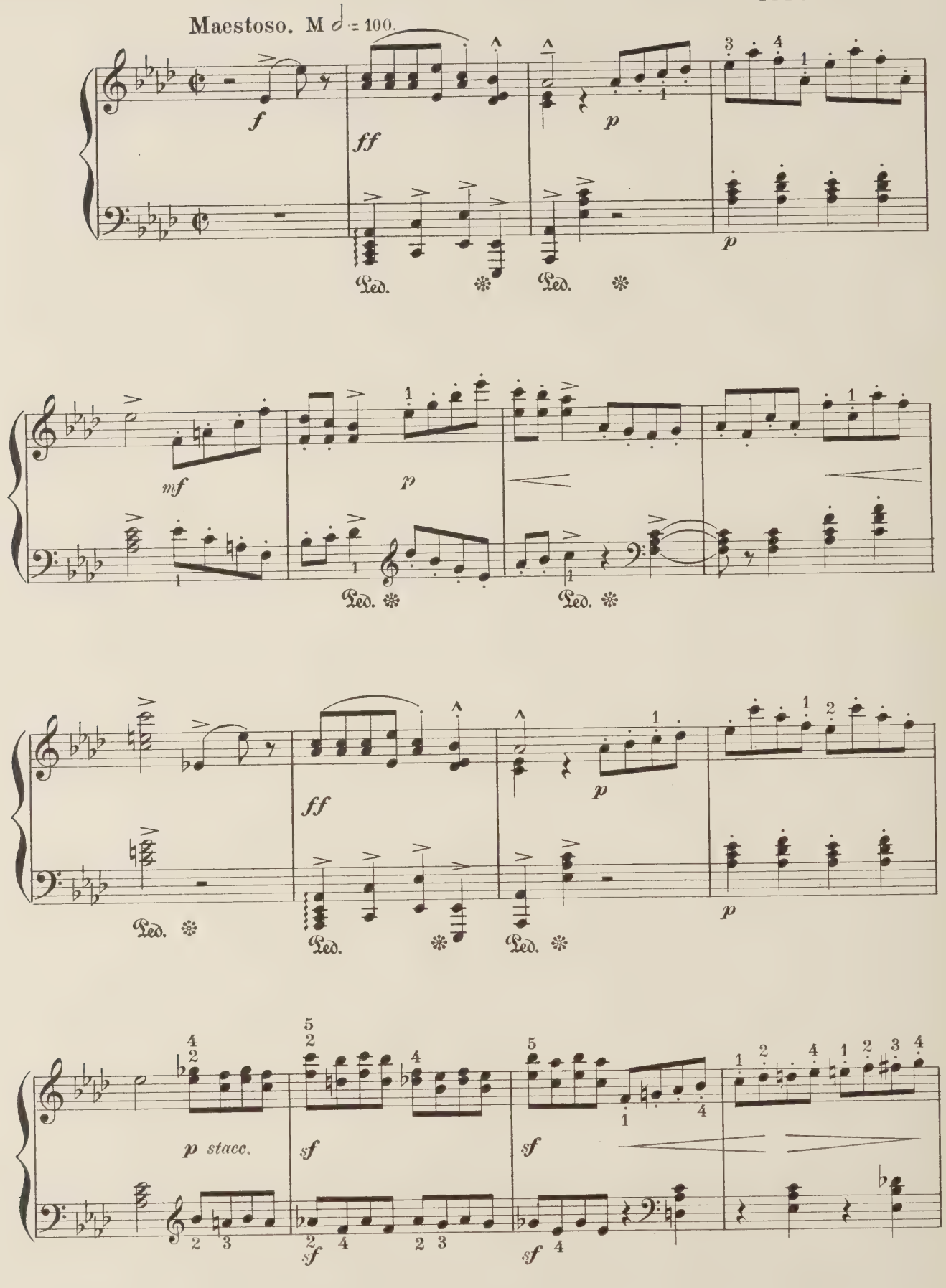
Allegro grazioso.

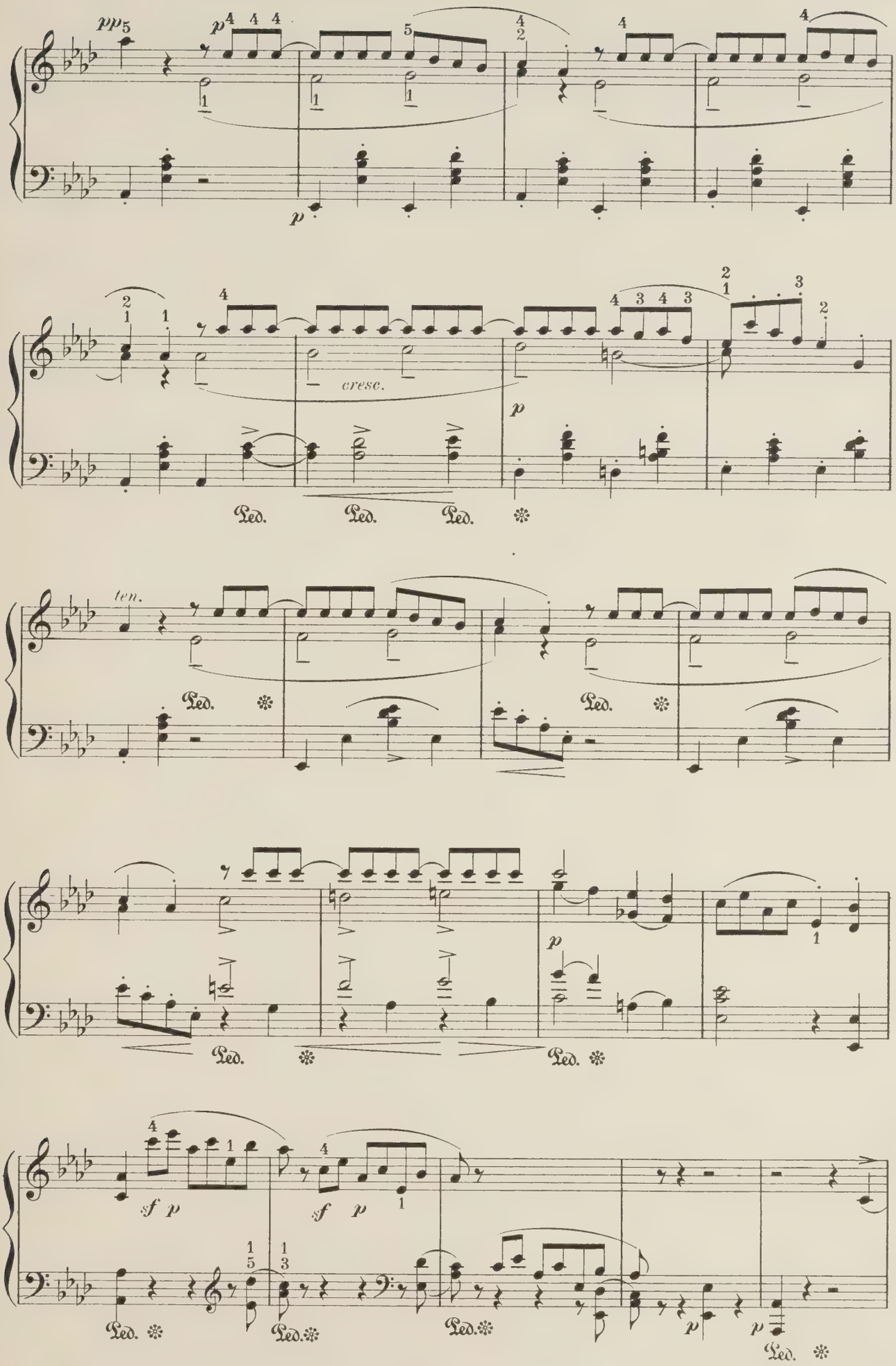



dim.
p
poco rit.
pp a tempo
f
p
pp

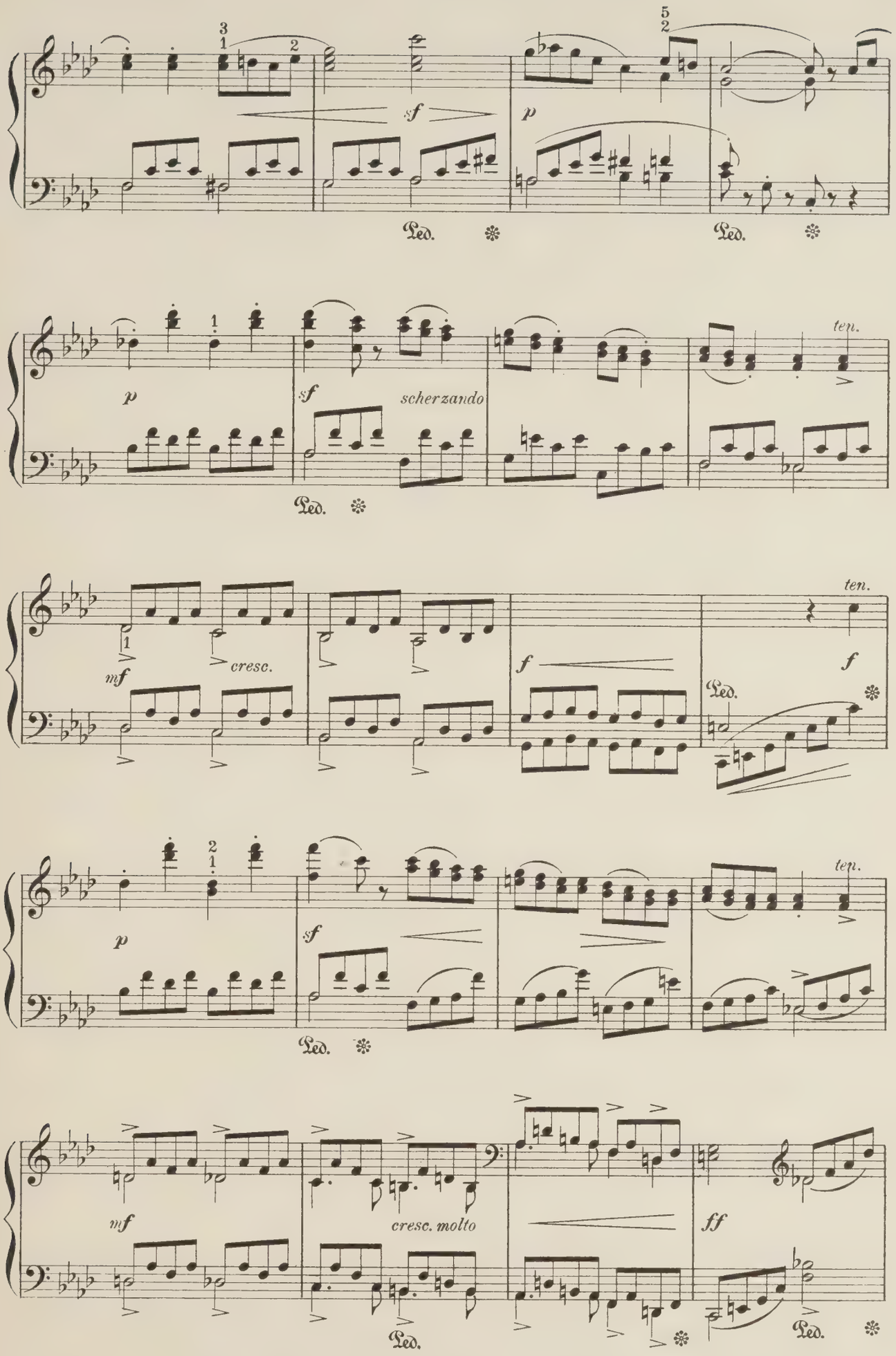
Victoria-Gavotte.

TITO MATTEI.

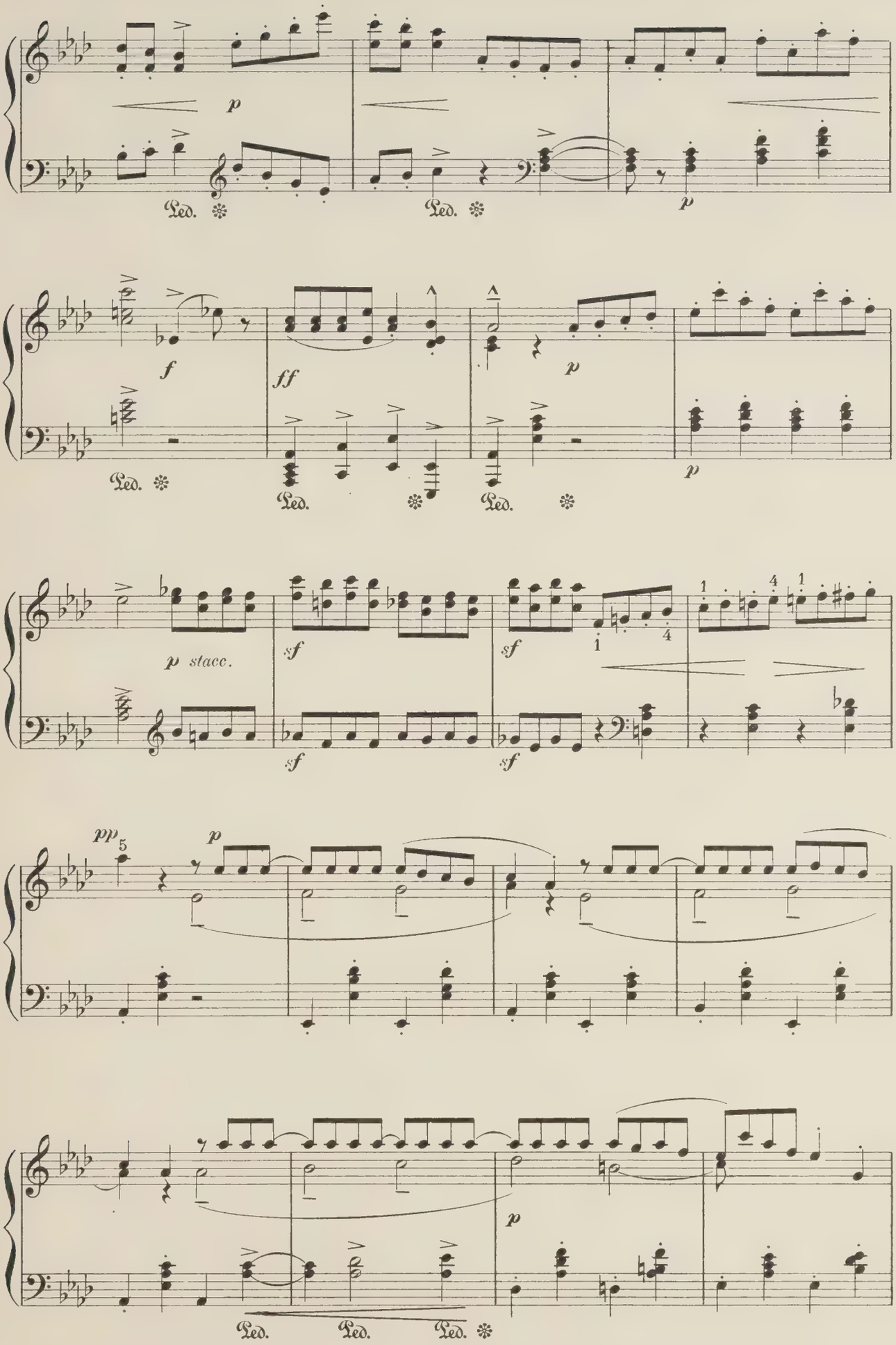



pp
p
cresc.
ten.
Ped.
sf p


sf
p
Ped.
dim.


sf
p
Ped.
Ped.
p
sf
scherzando
ten.
Ped.
mf
cresc.
f
ten.
f
Ped.
p
sf
ten.
Ped.
mf
cresc. molto
ff
Ped.
Ped.

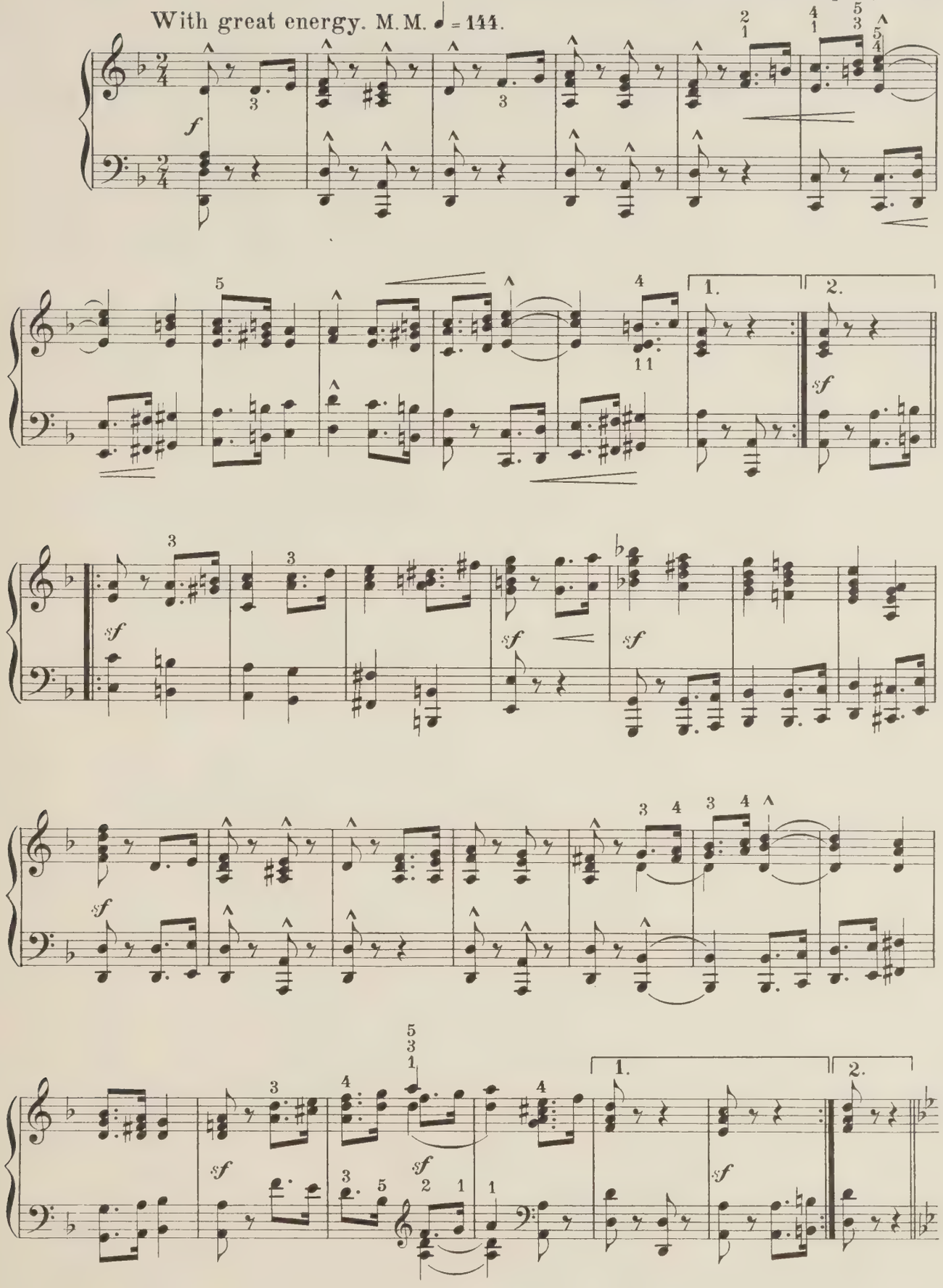

ff
ff
sf
Ped.
Ped.
sf
sf
p
Ped.
p
p
Tempo I
rall.
p
f
p
Ped.
ff
p
mf
p
Ped.
Ped.


p
Ped.
Ped.
p
f
ff
p
Ped.
Ped.
Ped.
p
p stacc.
sf
sf
sf
sf
pp
5
p
p
Ped.
Ped.
Ped.

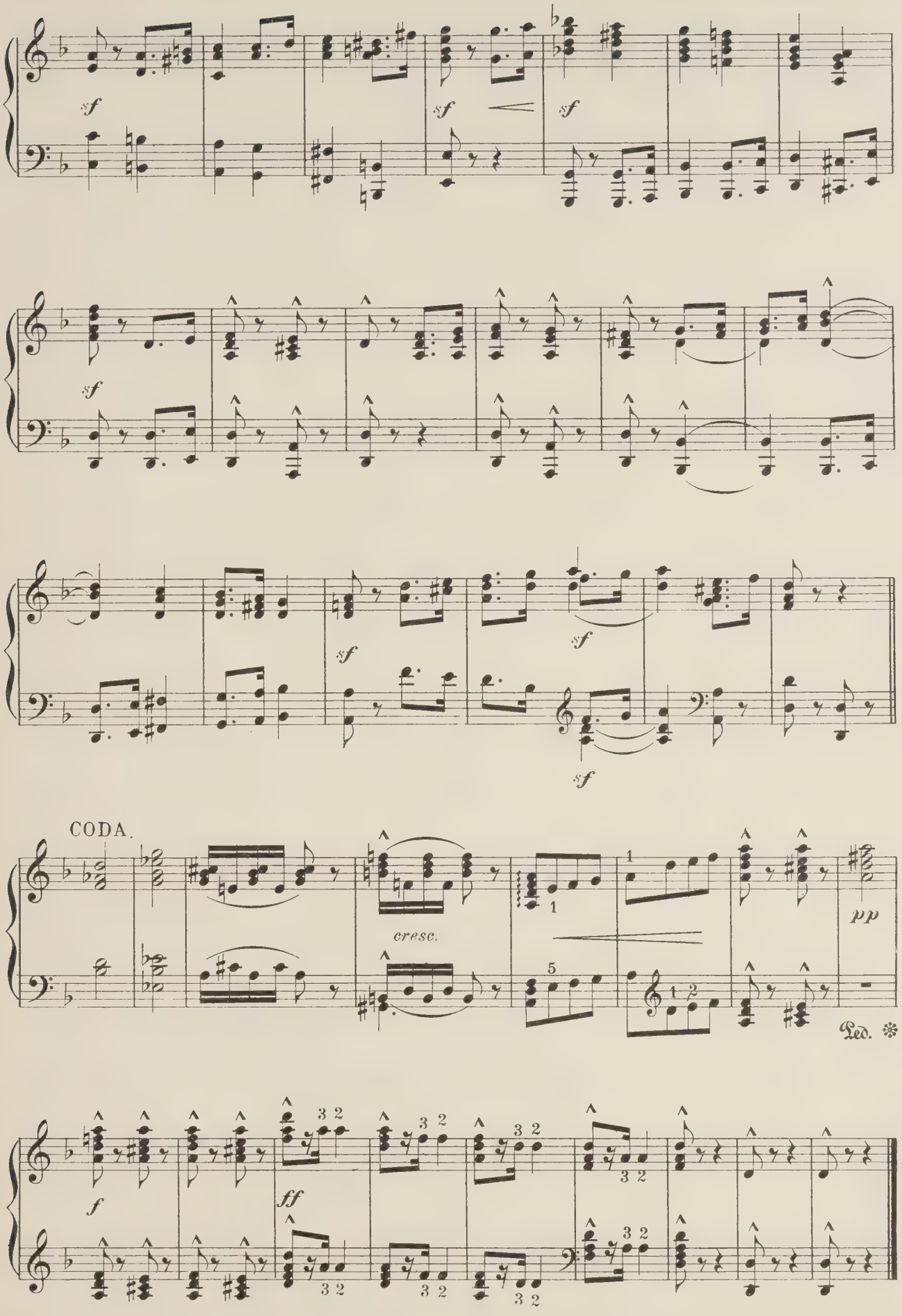

ten.
p
Ped.
8
cresc.
p
ten.
f
p
ten.
mf
sf p
sf
sf
8
f
p
f
f

A Stranger.

R. SCHUMANN Op. 68, Nº 28.

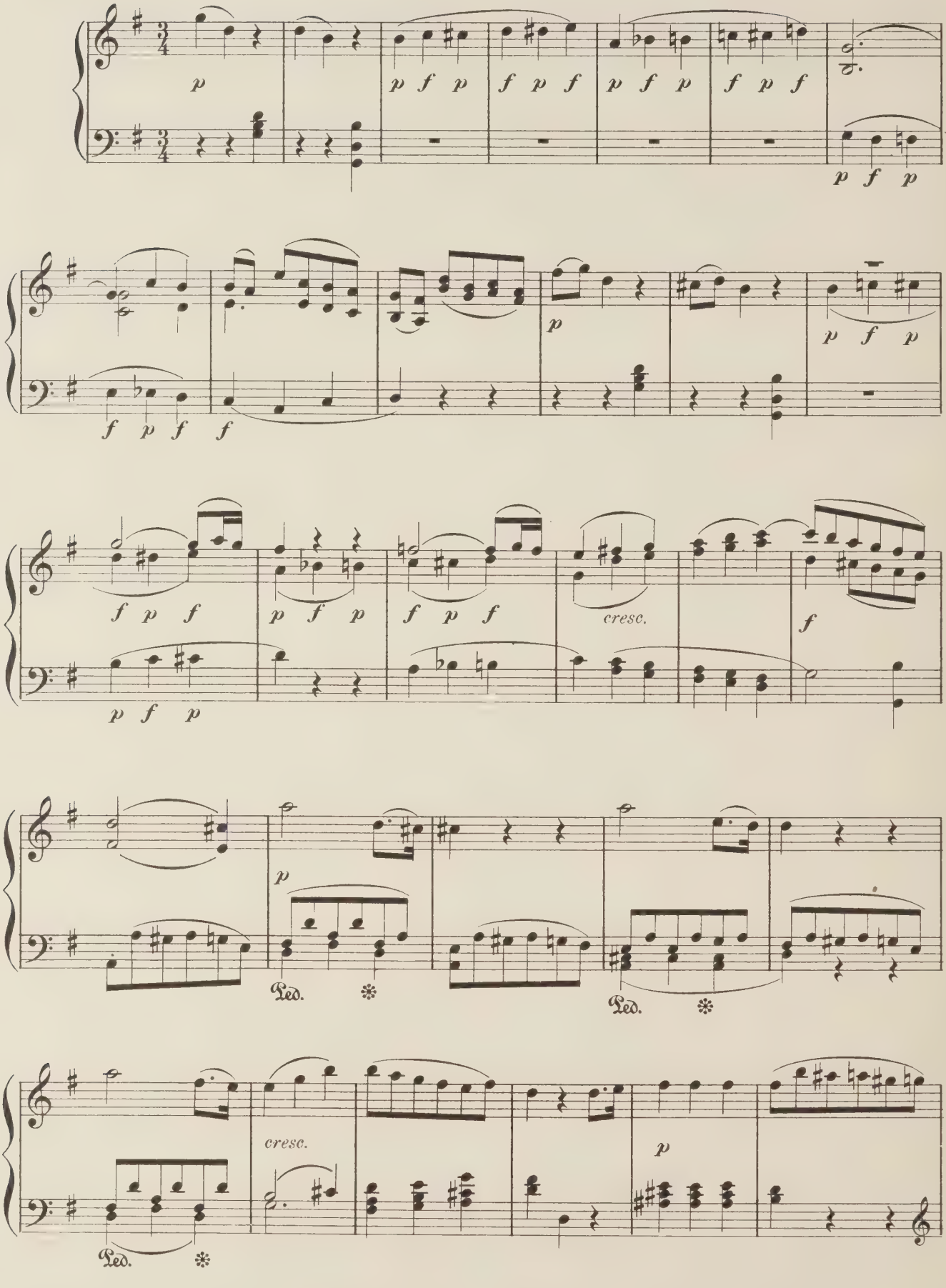


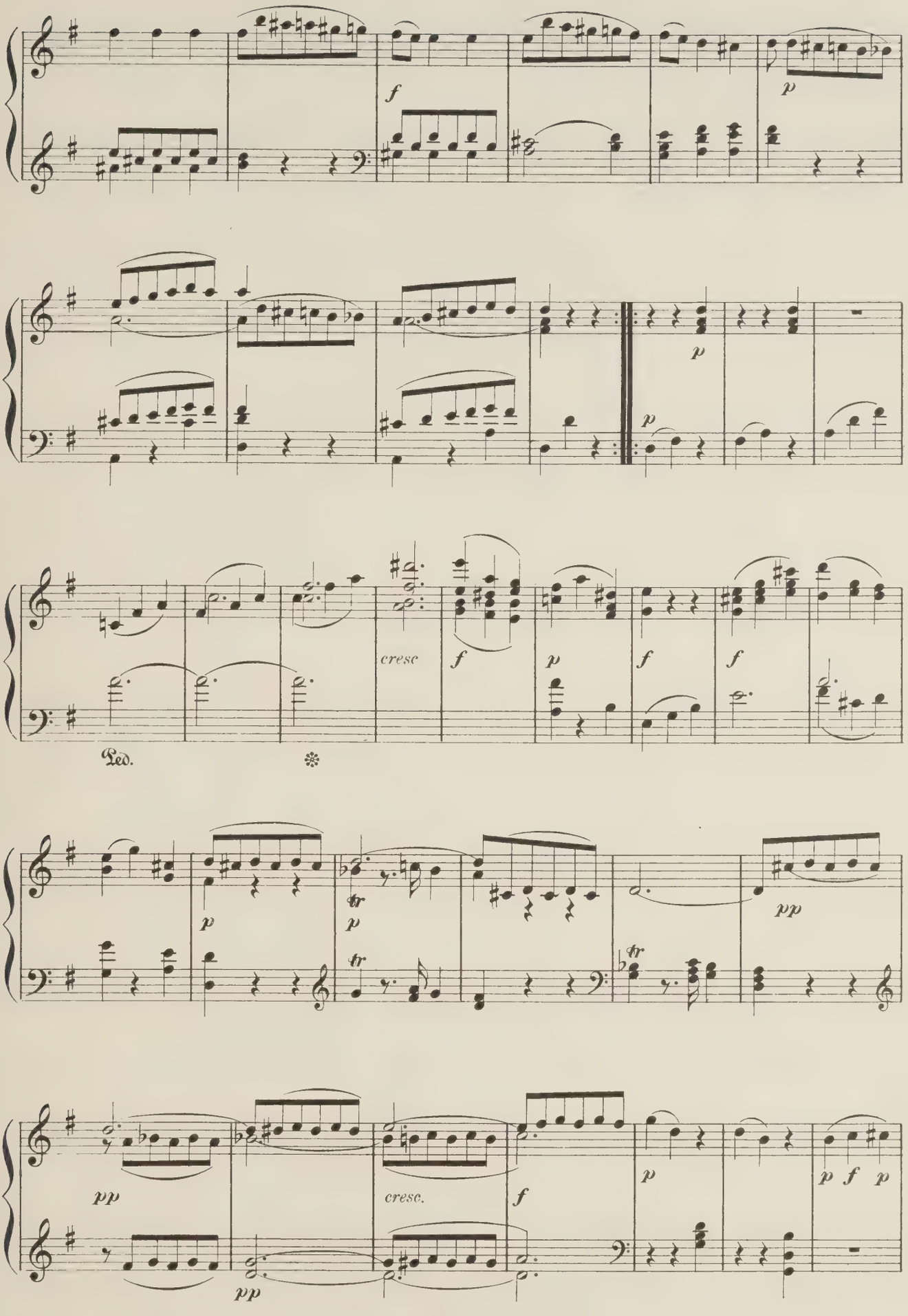

p
pp
Ped.
pp
Ped.
pp
Ped.
ff
p
1.
2.
sfz
ff
f
sf

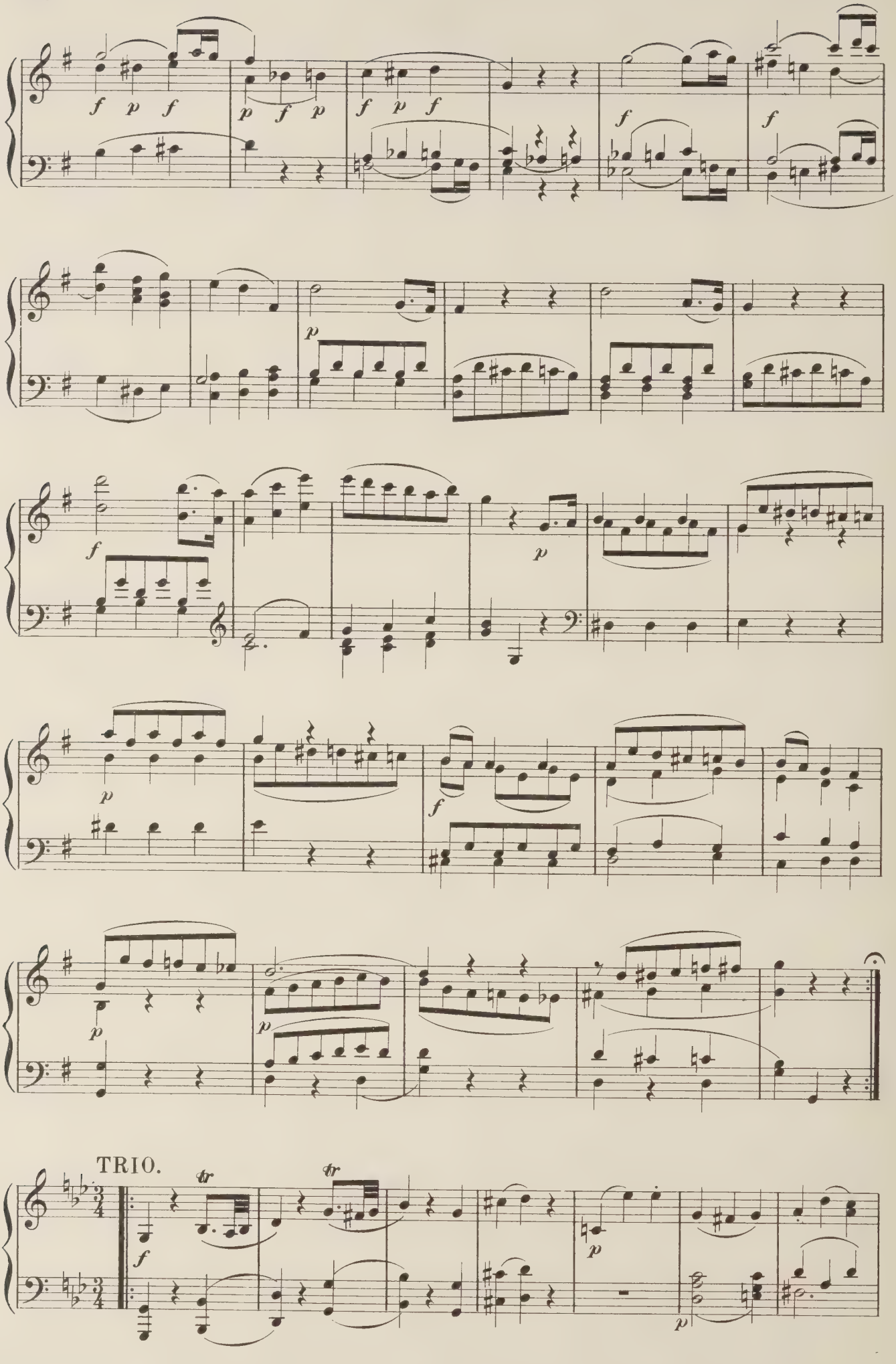

sf
sf
sf
sf
sf
sf
sf
CODA.
cresc.
pp
Ped.
f
ff

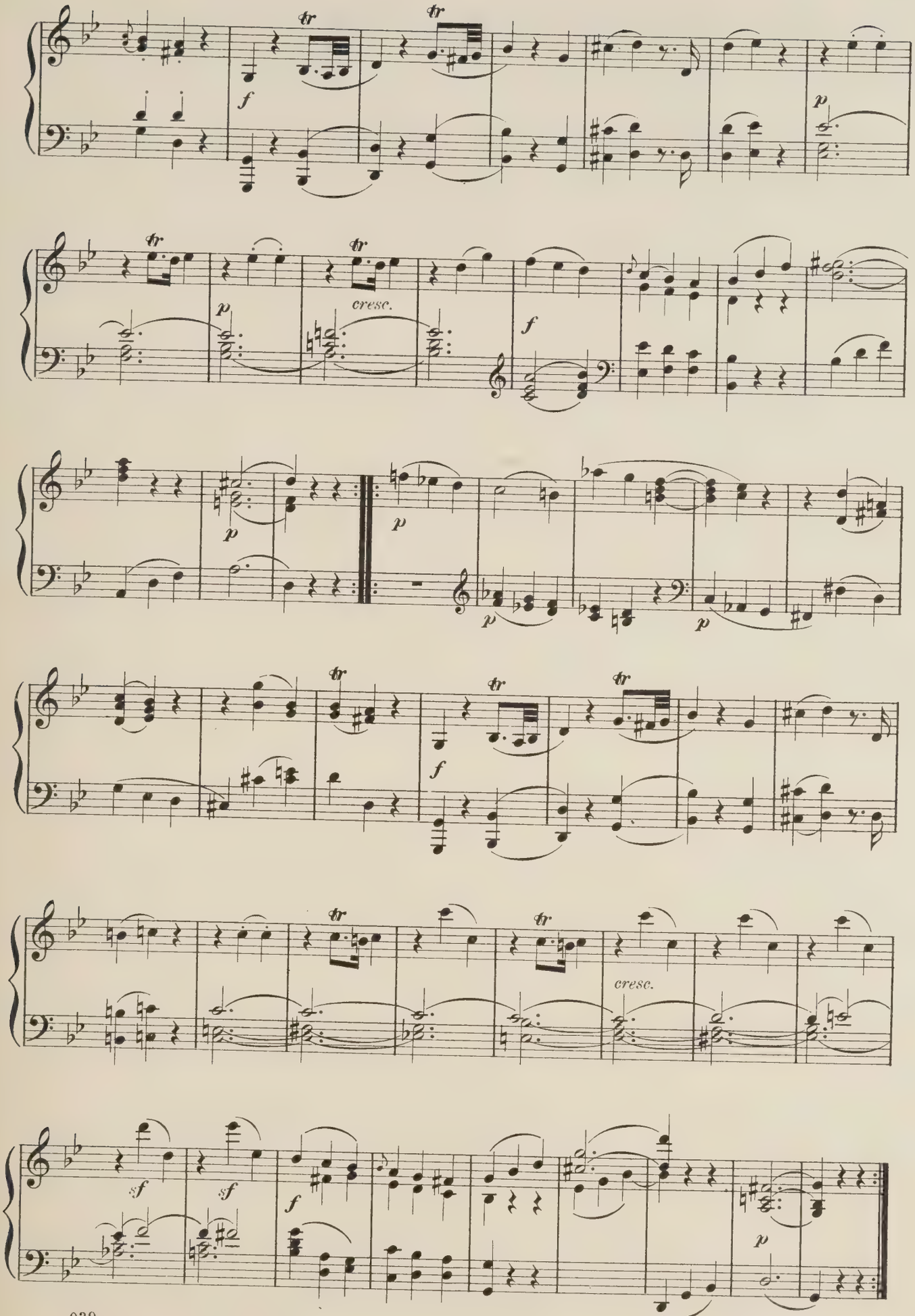
Minuet
FROM
THE STRING QUARTETT in G.

W. A. MOZART.




f
p
p
p
cresc
f
p
f
f
Ped.
p
tr
p
tr
tr
pp
pp
cresc.
f
p
p f p
pp

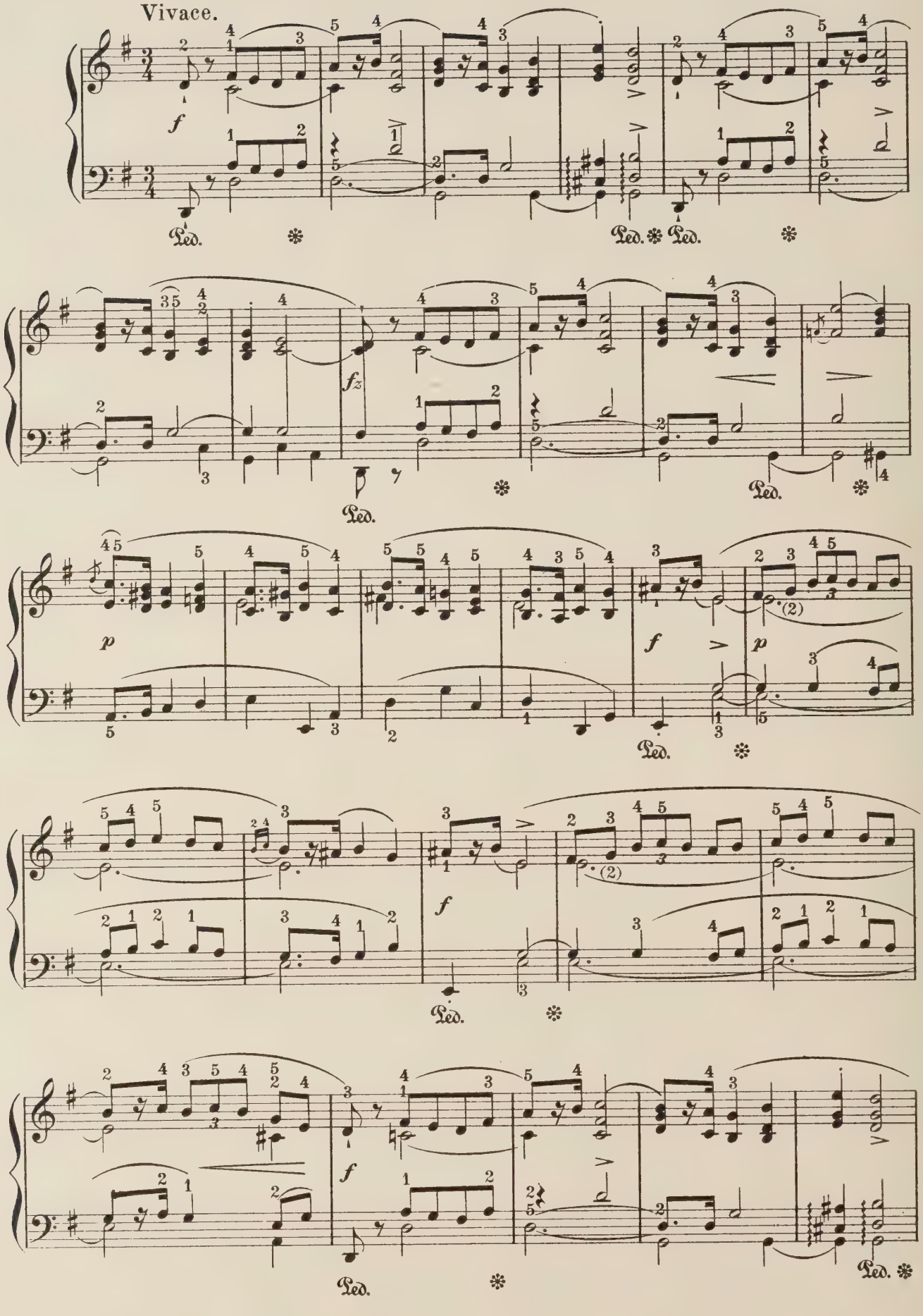

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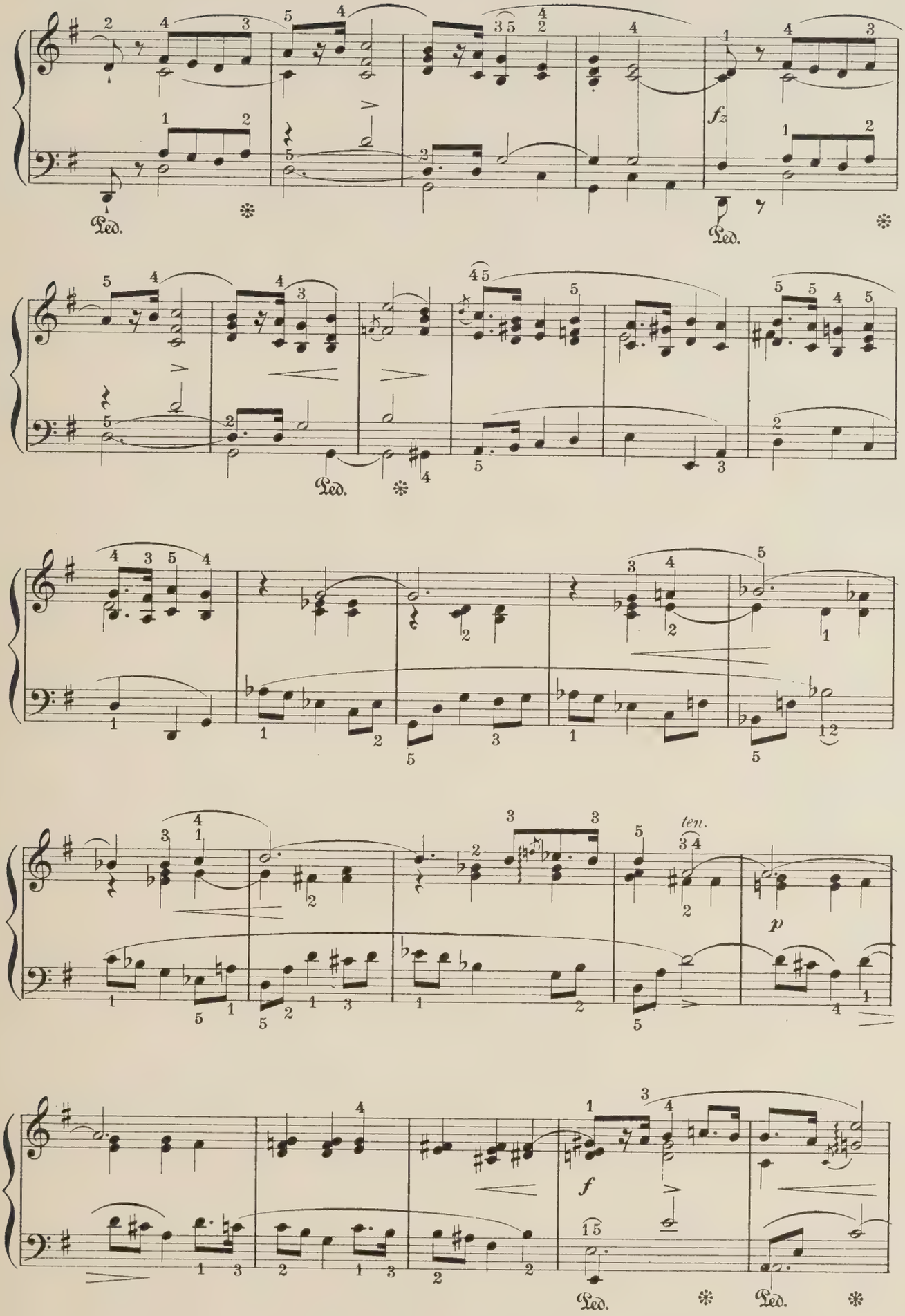


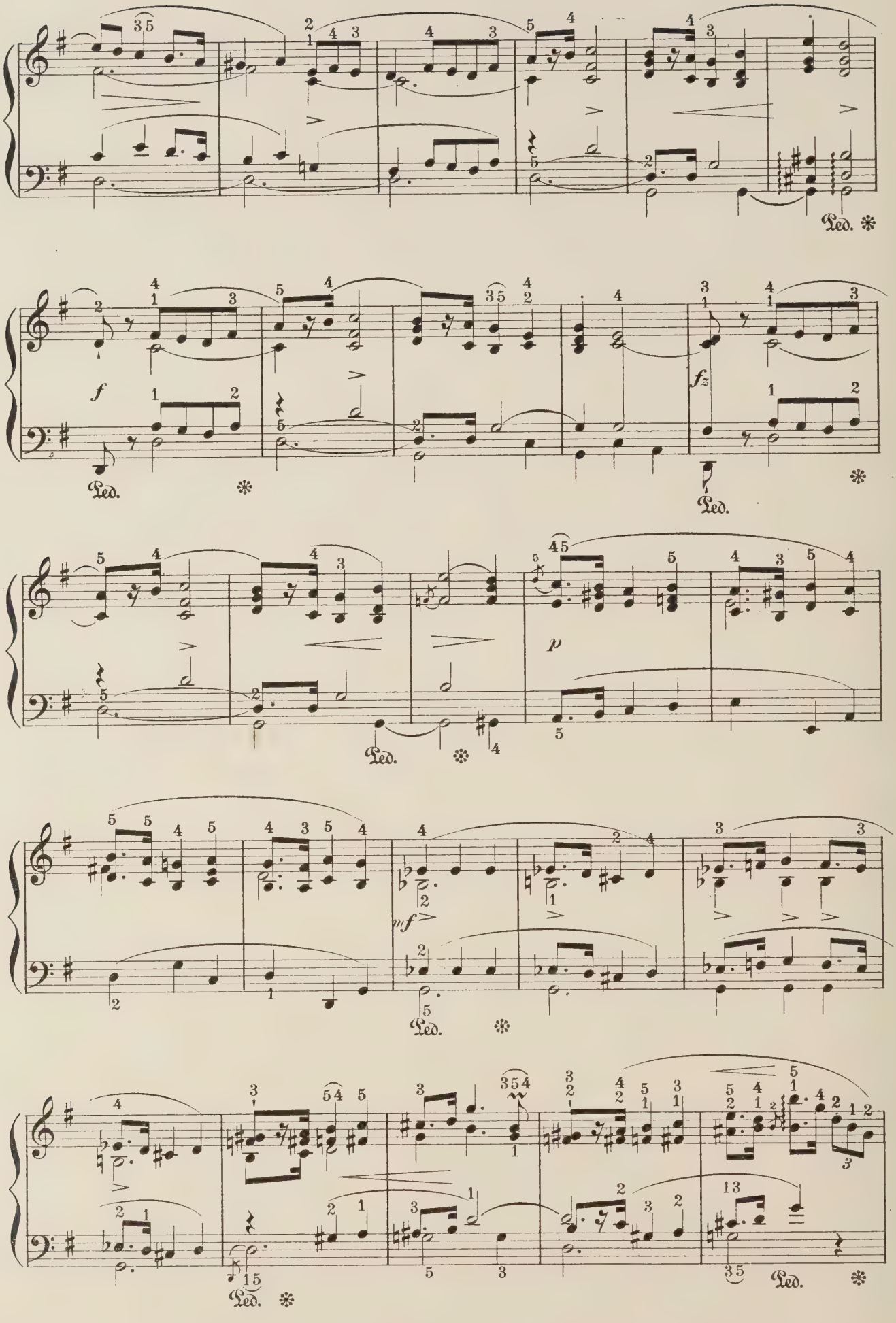
Minuet Da Capo.

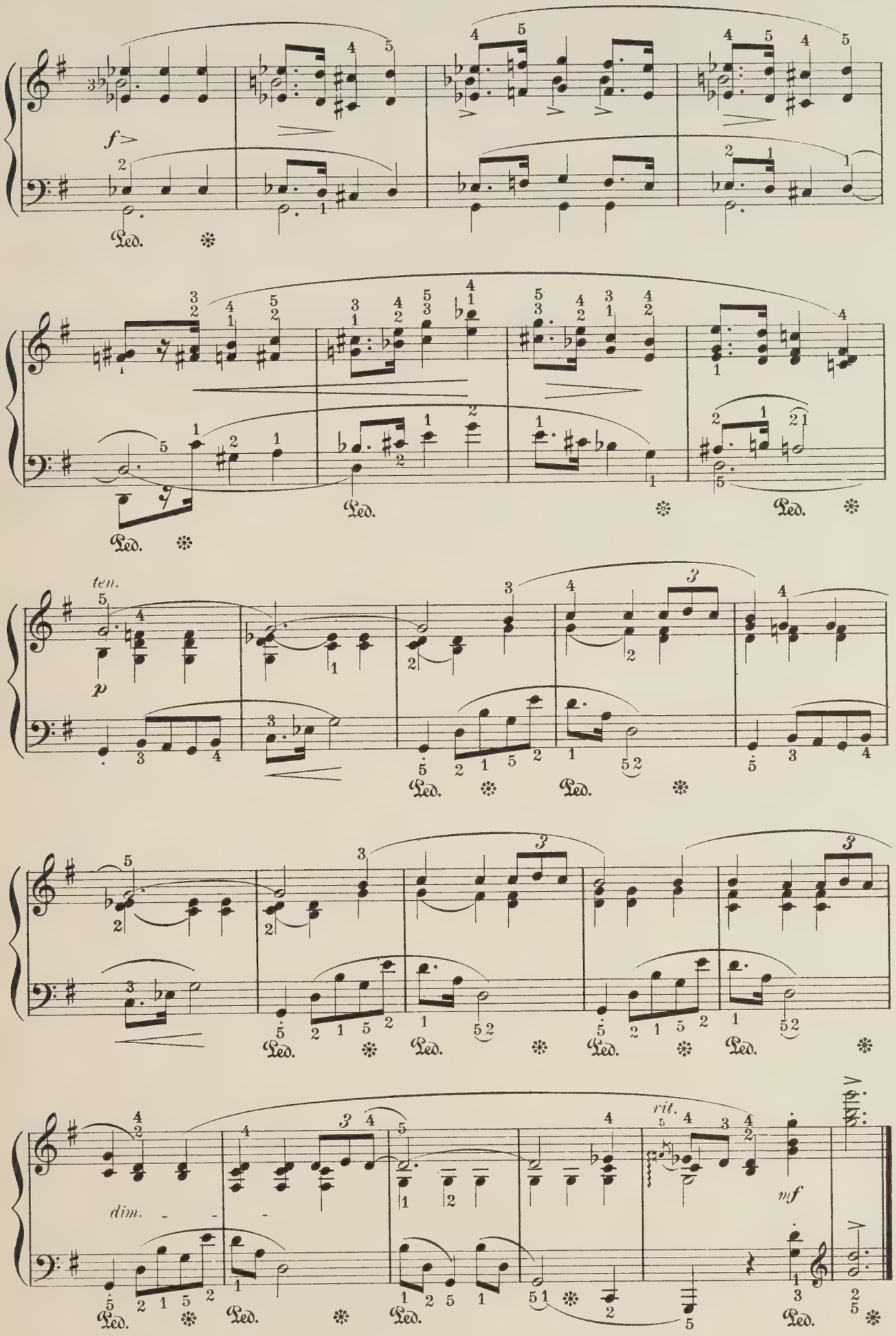
Mazurka.

F. CHOPIN, Op. 50. №1.




fz
Ped.
Ped.
Ped.
ten.
p
f
Ped.
Ped.

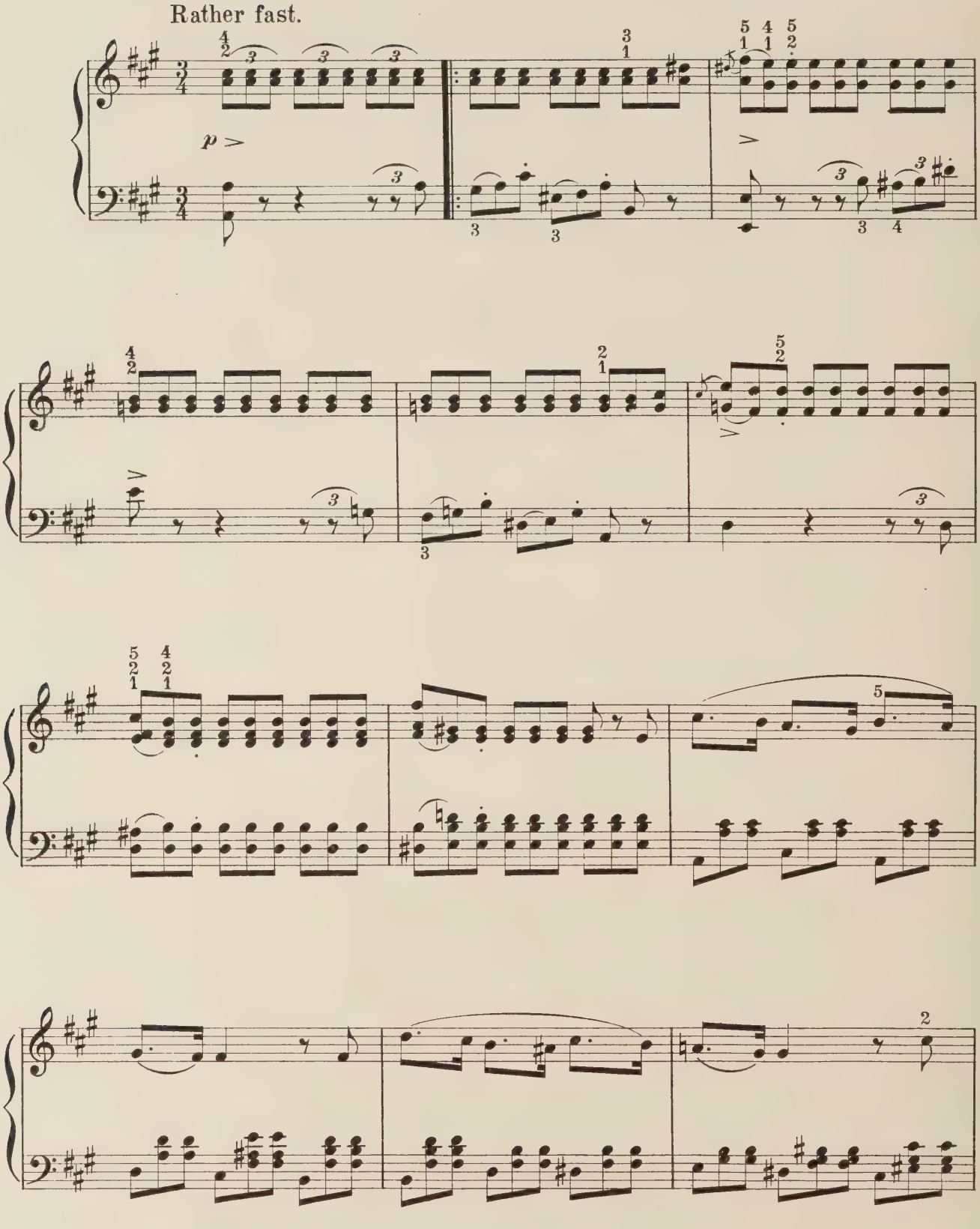

Ped.
f
Ped.
fz
Ped.
p
Ped.
mf
Ped.
Ped.

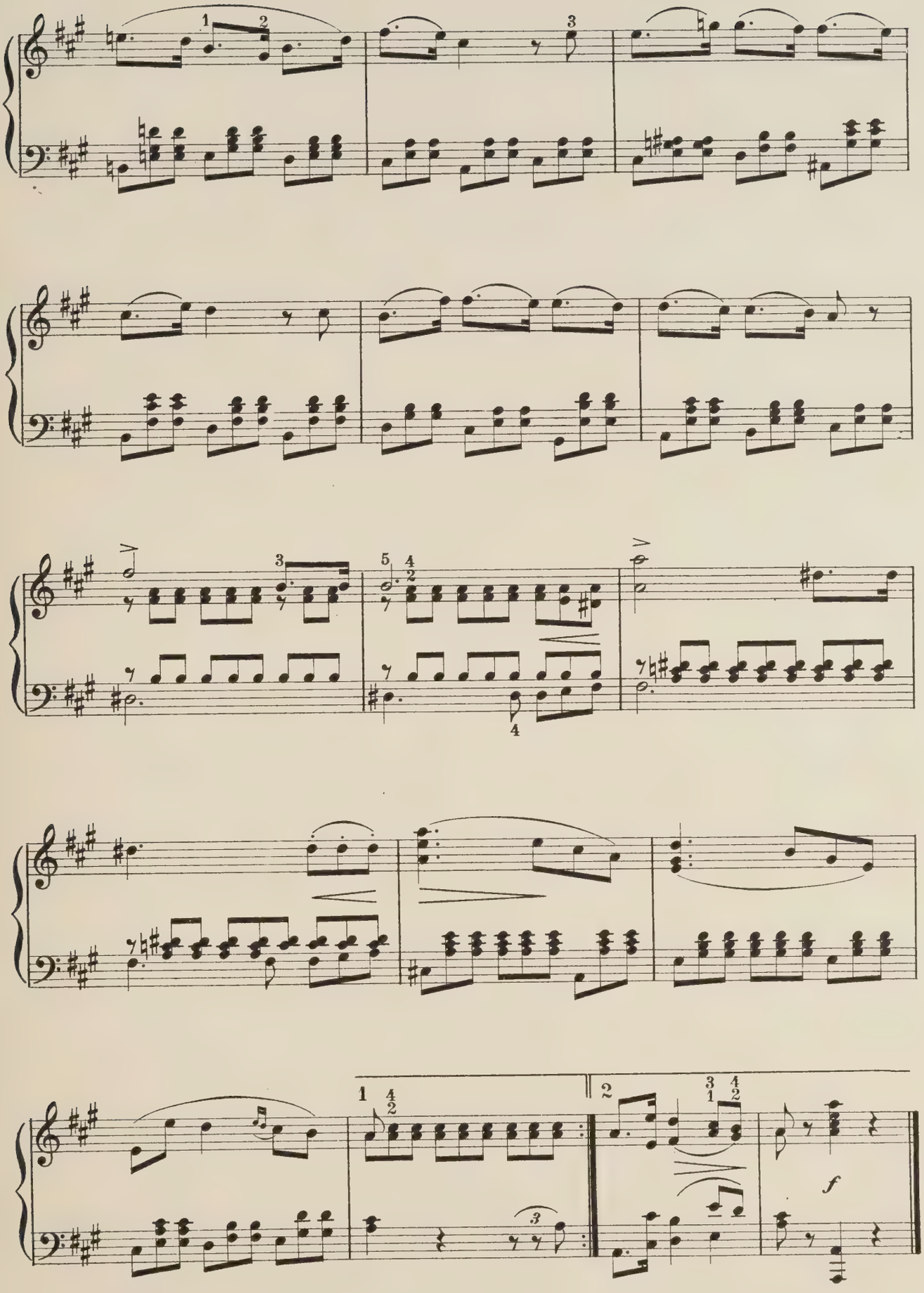

f
Ped.
ten.
p
dim.
rit.
mf

Impatience.

SONG.

F. SCHUBERT Op. 25. № 7.

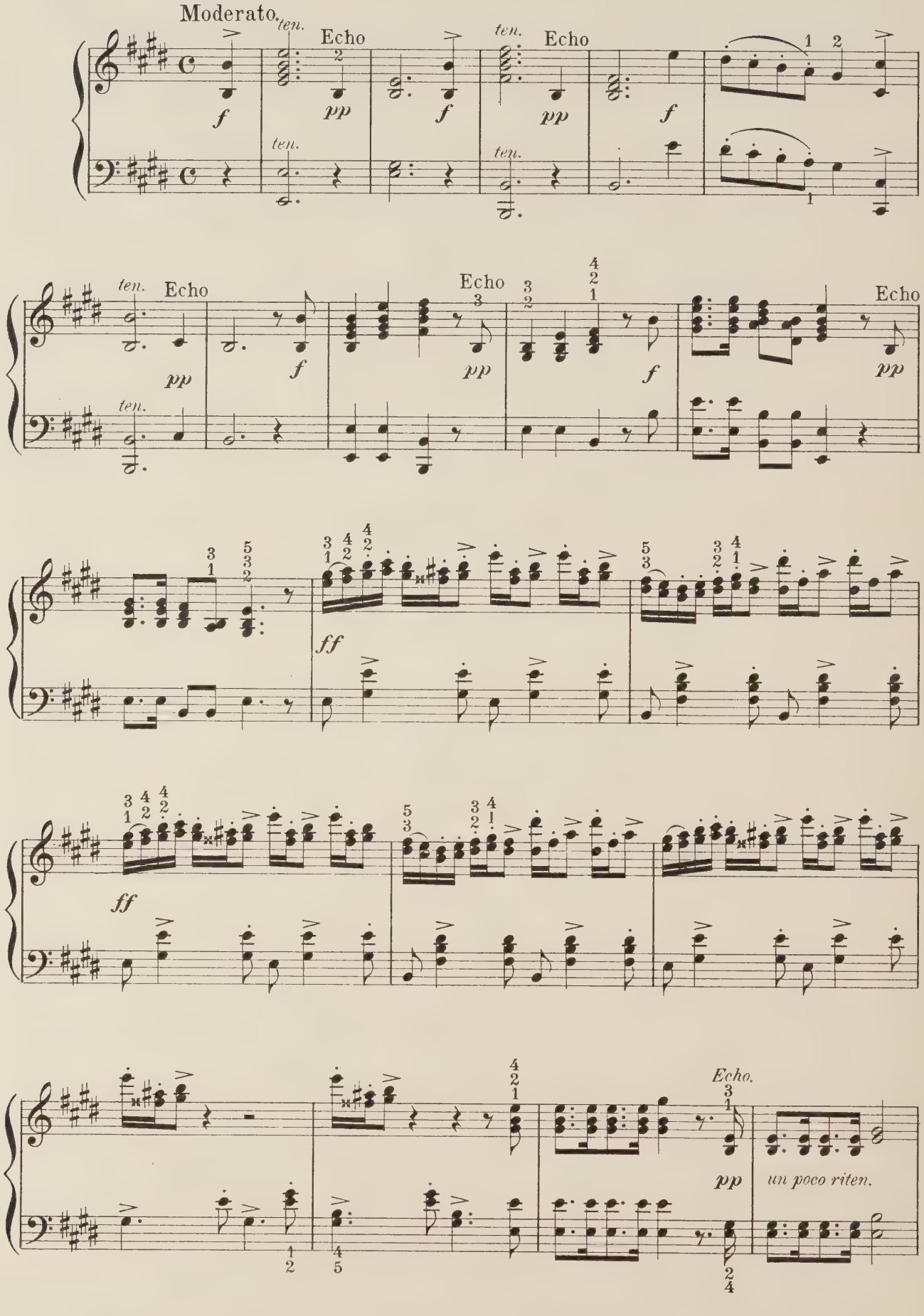


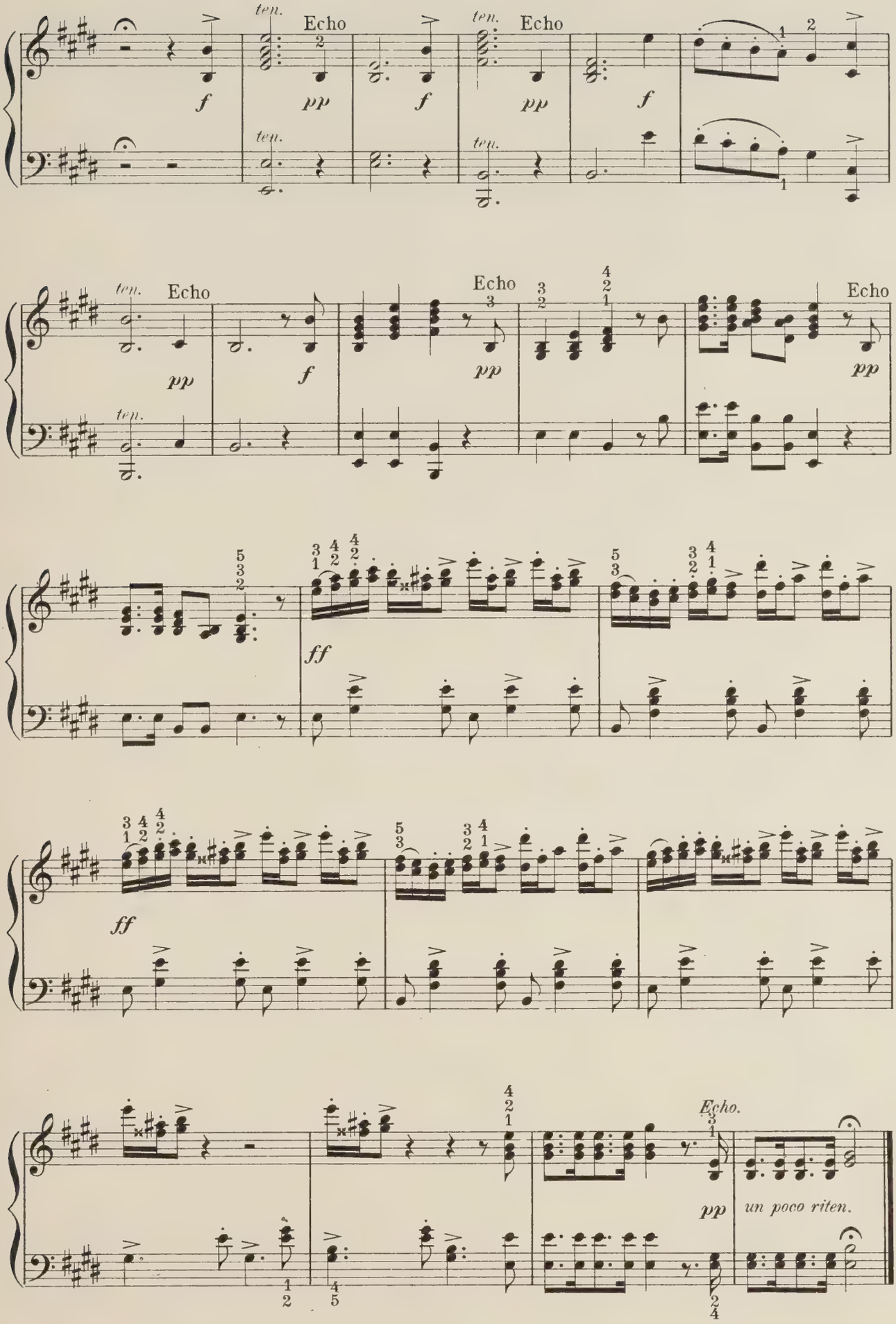

1
2
3
3
5
4
2
4
1
4
2
2
3
1
4
2
3
f

Gipsy Chorus.

from the Opera "PRECIOSA".

C. M. v. WEBER.



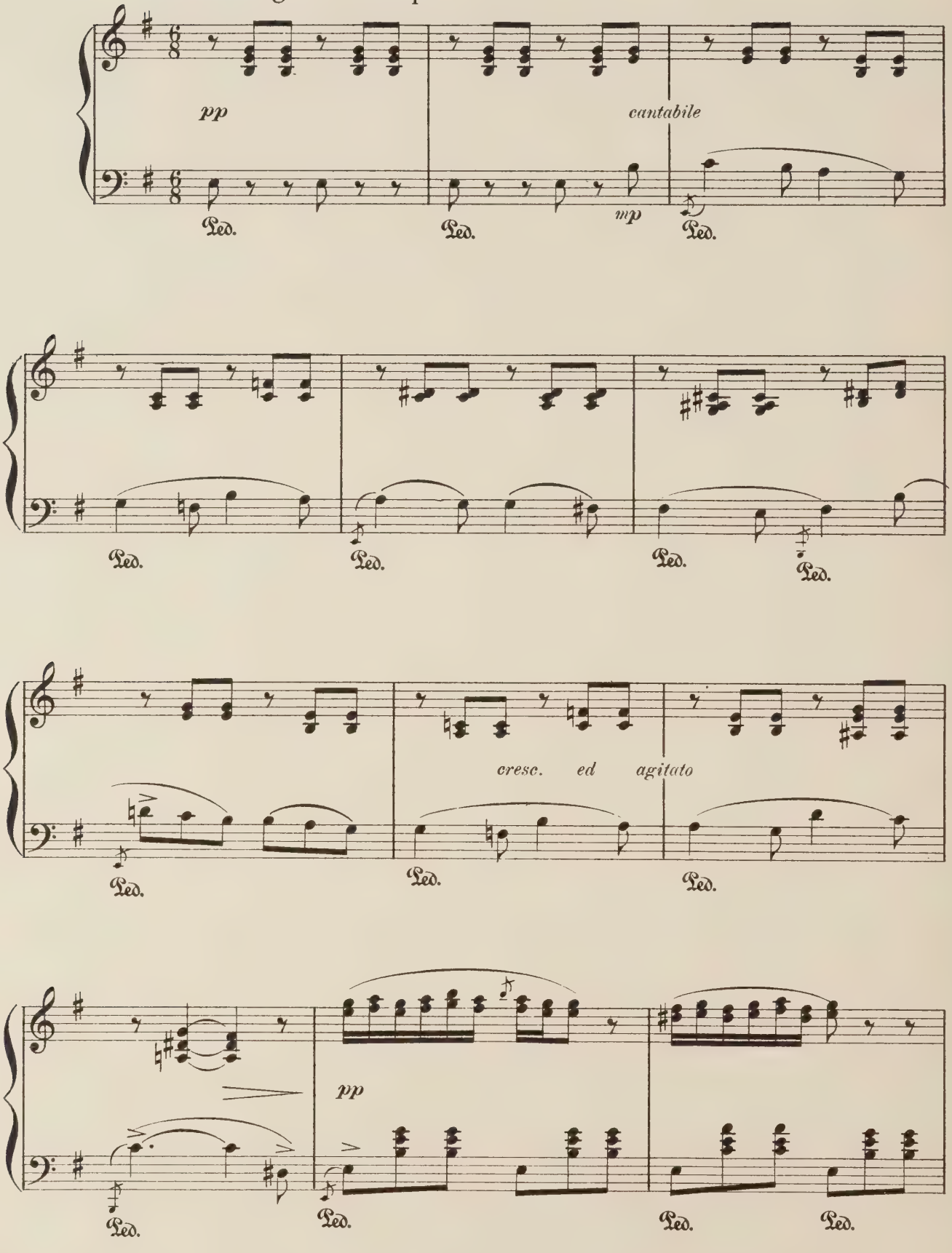

ten.
Echo
f
pp
ff
un poco riten.

She Is So Fair.

(Song without words.)

Edw. GRIEG, Op. 41. № 4.

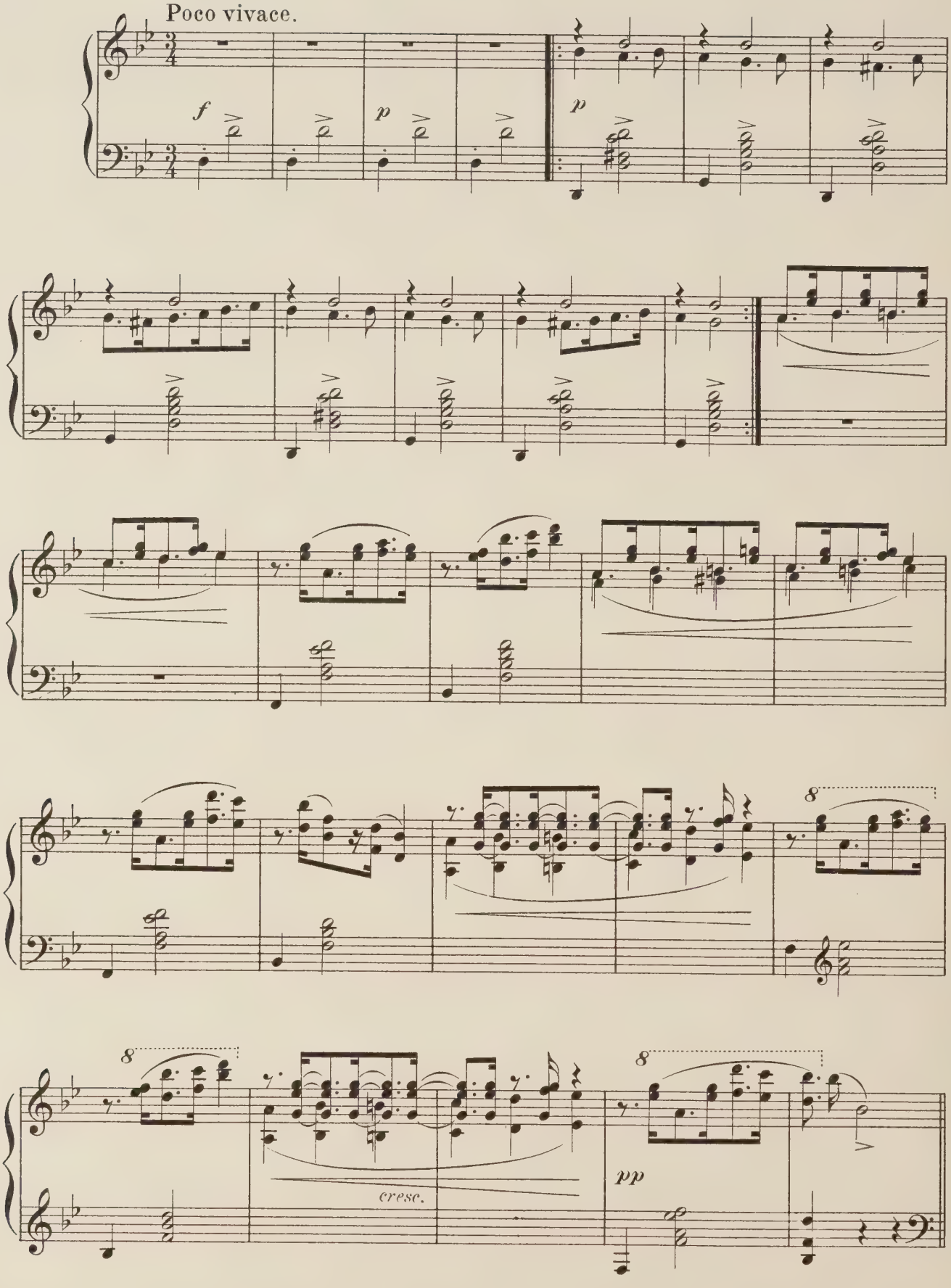
Poco Allegretto e semplice.

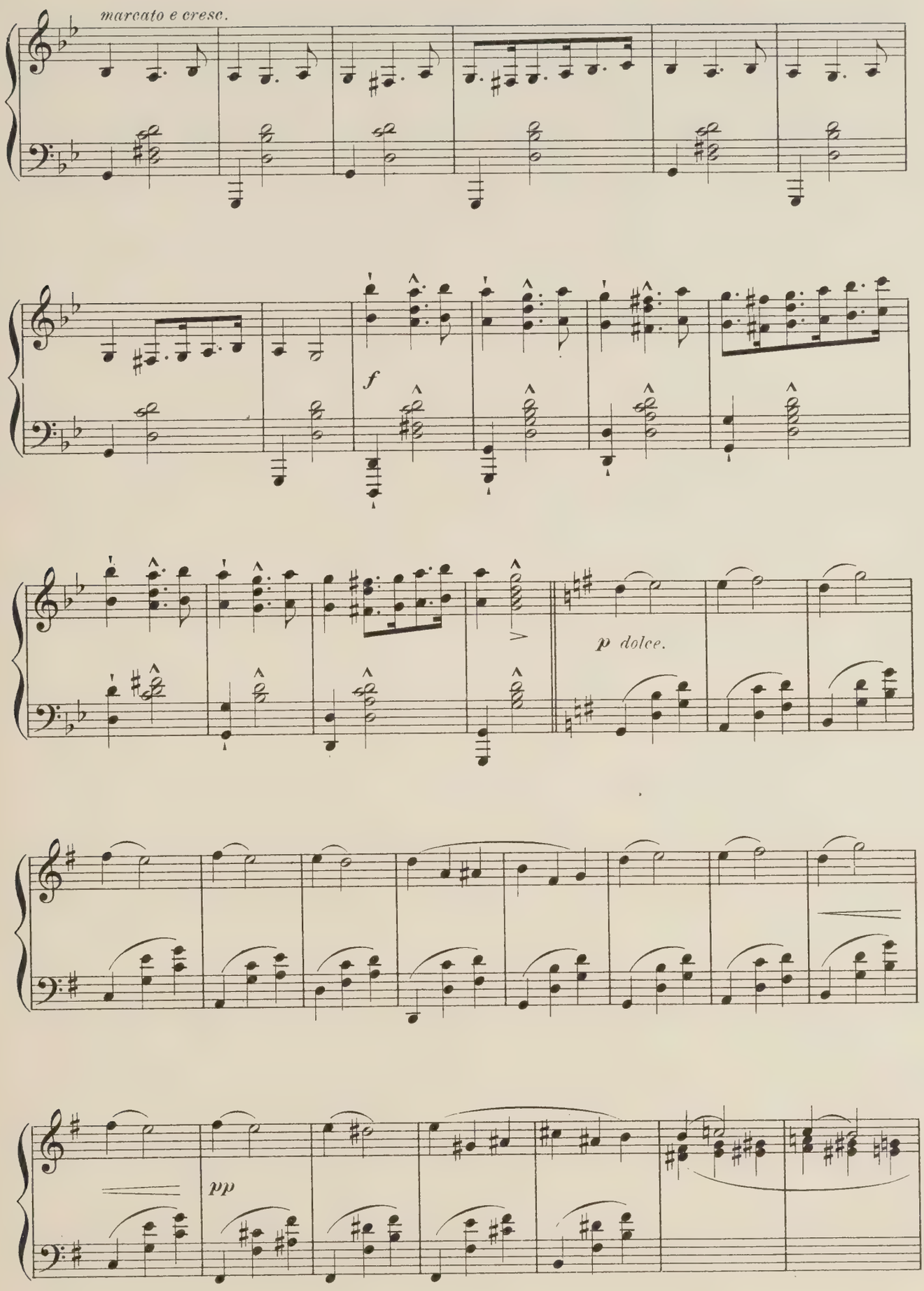


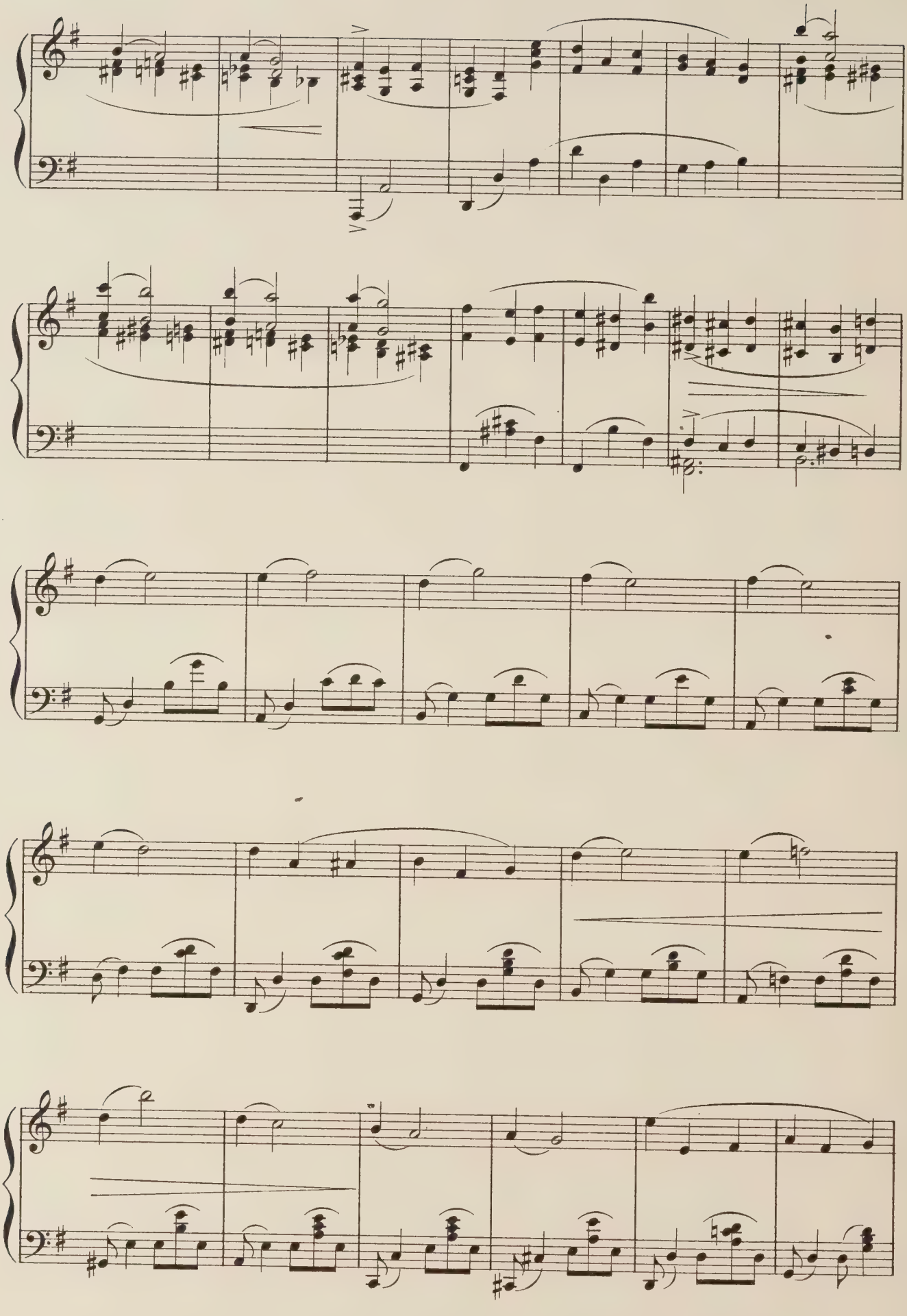

p cantabile
Ped.
Ped.
mf
più agitato
molto
f
dolce
p
pp
al Fine
m.d.
m.s.
pp
m.d.

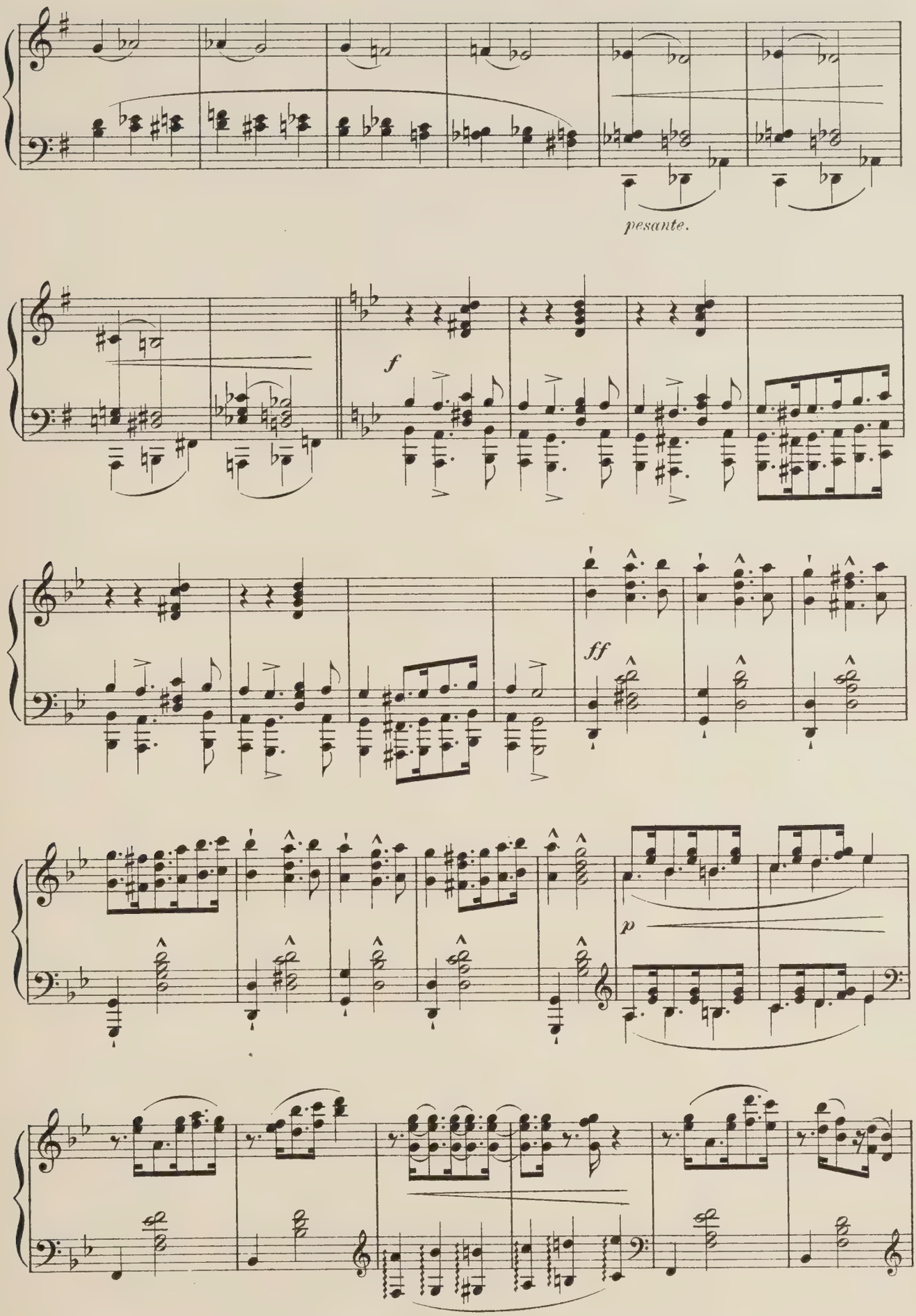
First Mazurka.

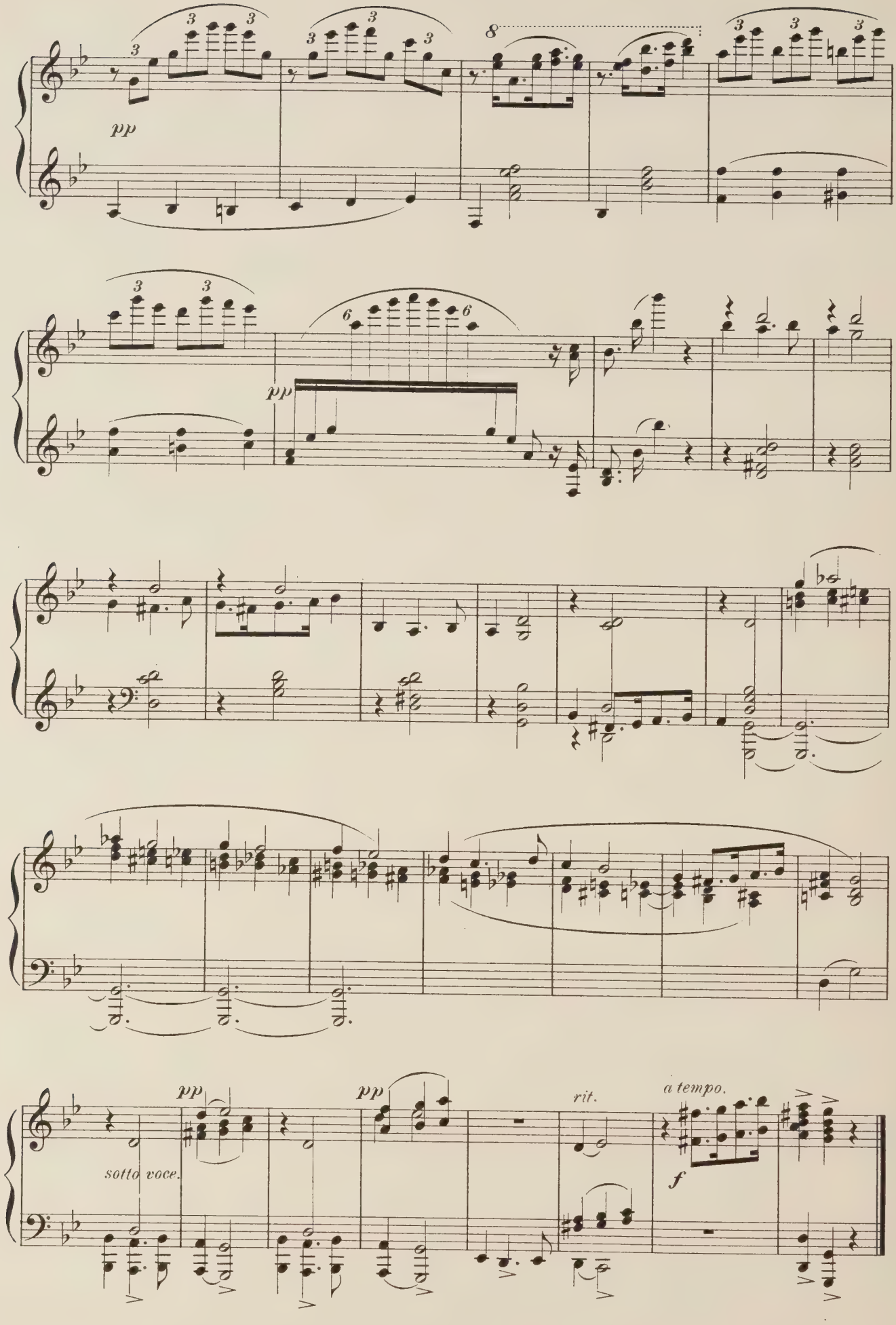
SAINT-SAËNS, Op. 21



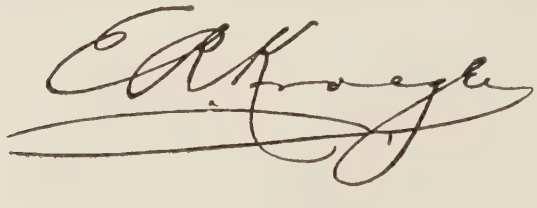

marcato e cresc.
f
p dolce.
pp




pesante.
f
ff
p


pp
pp
pp
pp
rit.
a tempo.
sotto voce.
f





ERNEST RICHARD KROEGER

ERNEST RICHARD KROEGER was born in St. Louis, Mo., Aug. 10, 1862. His early education was obtained at the public schools of that city, and from his father, a good amateur musician, he received when very young his first musical training. When fifteen years of age he was compelled by circumstances to enter a mercantile life, but he kept up his musical studies, and devoted nearly all his spare time to them. Several years later he relinquished a business for a professional career. His instructors in pianoforte playing were his father, Egmont Froelich, and W. Malméne. Later he worked under the direction of Charles Kunkel, one of the foremost pianists in this country, and a pupil of Gottschalk.

In the meantime he had varied his pianoforte studies with violin lessons, studying for ten years under the guidance of Ernst Spiering. He learned harmony from W. Malméne, counterpoint from P. G. Anton, and composition from W. Goldner of Paris, who visited St. Louis during the winter of 1884-85.

When fifteen years of age he became organist at Trinity Church, St. Louis, Mo., and from that time has given considerable attention to organ playing. Since 1887 he has been the director of the College of Music, Forest Park University for Women, and is concert pianist of the Kroeger School of Music.

His orchestral compositions are: *Symphony in B flat; Suite in C; Symphonic Overtures* founded upon Byron's "Sardanapalus," Longfellow's "Hiawatha," and Chateaubriand's "Atala"; *Overture Pittoresque* to Keats' "Endymion"; and several smaller pieces

For chamber music he has composed four String Quartets; one String Quintet; two Trios for Piano, Violin and Cello; a Quartet for Piano, Violin, Viola and Cello; a Quintet for two Violins, two Violas and Cello; *Sonata in F* for Piano and Violin; *Sonata in F* for Piano and Viola; *Sonata in C minor* for Piano and Cello.

For pianoforte his works include a *Concerto in E flat* for piano and orchestra; a *Sonata in D flat;* a *Suite in F minor;* twelve Concert Studies (published by Breitkopf & Härtel), and many smaller works, such as the *Dance of the Elves*, *Humoreskes*, etc., which have been played by many artists and students. He has also written a large number of songs, concerted vocal music, an Organ Sonata and smaller pieces for the organ, some anthems for church purposes, etc. Among his later compositions are *Memory*, a song cycle with piano, published in 1906; *Egina;* Five Pieces (Op. 68); Eight New Pieces (Op. 67); and a new set of ten songs (Op. 65), has recently been published with English and German text. Also a recitation with piano accompaniment, *The Romance of the Dawn* (Op. 63). Mr. Kroeger has at least 1500 compositions at his fingers' ends,— a repertory that perhaps is not equalled by half a dozen living pianists. He has added to every department of composition and the catalogue of his published works runs into the hundreds.

Declaration.

Melody.

C. A. Kroeger

Op. 80

Andante con espressione ♩ = 84

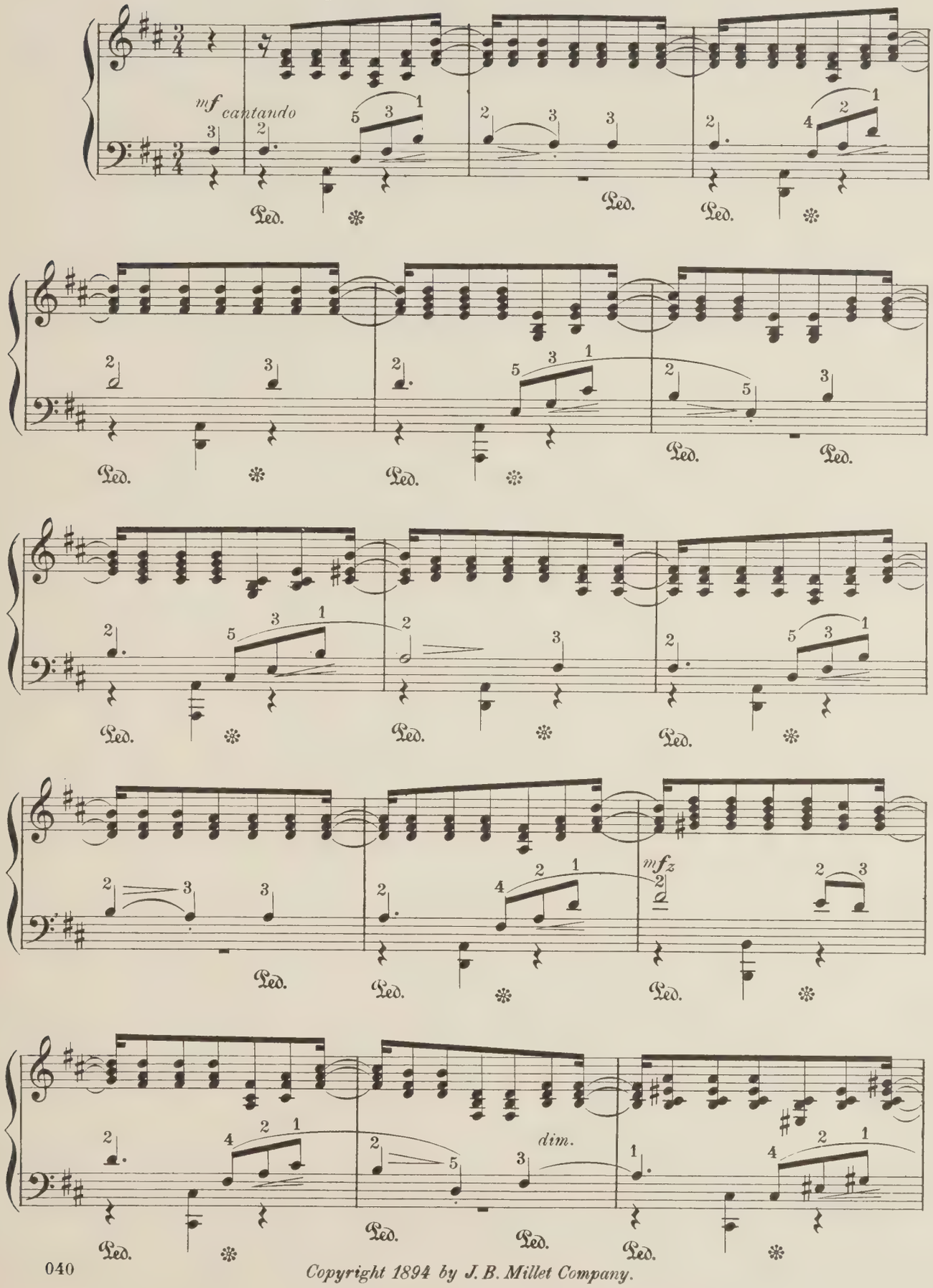


Declaration.

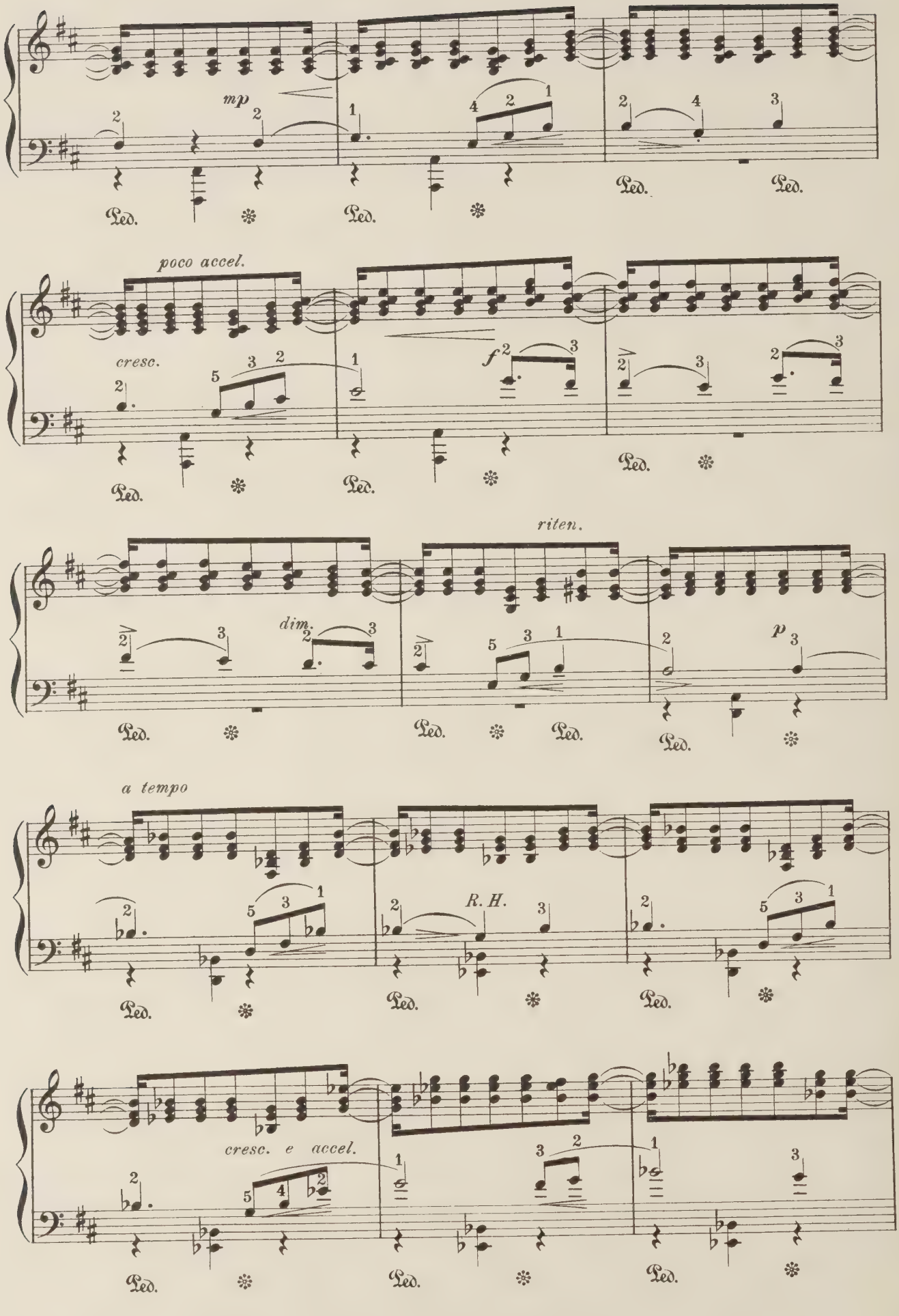
MELODY.

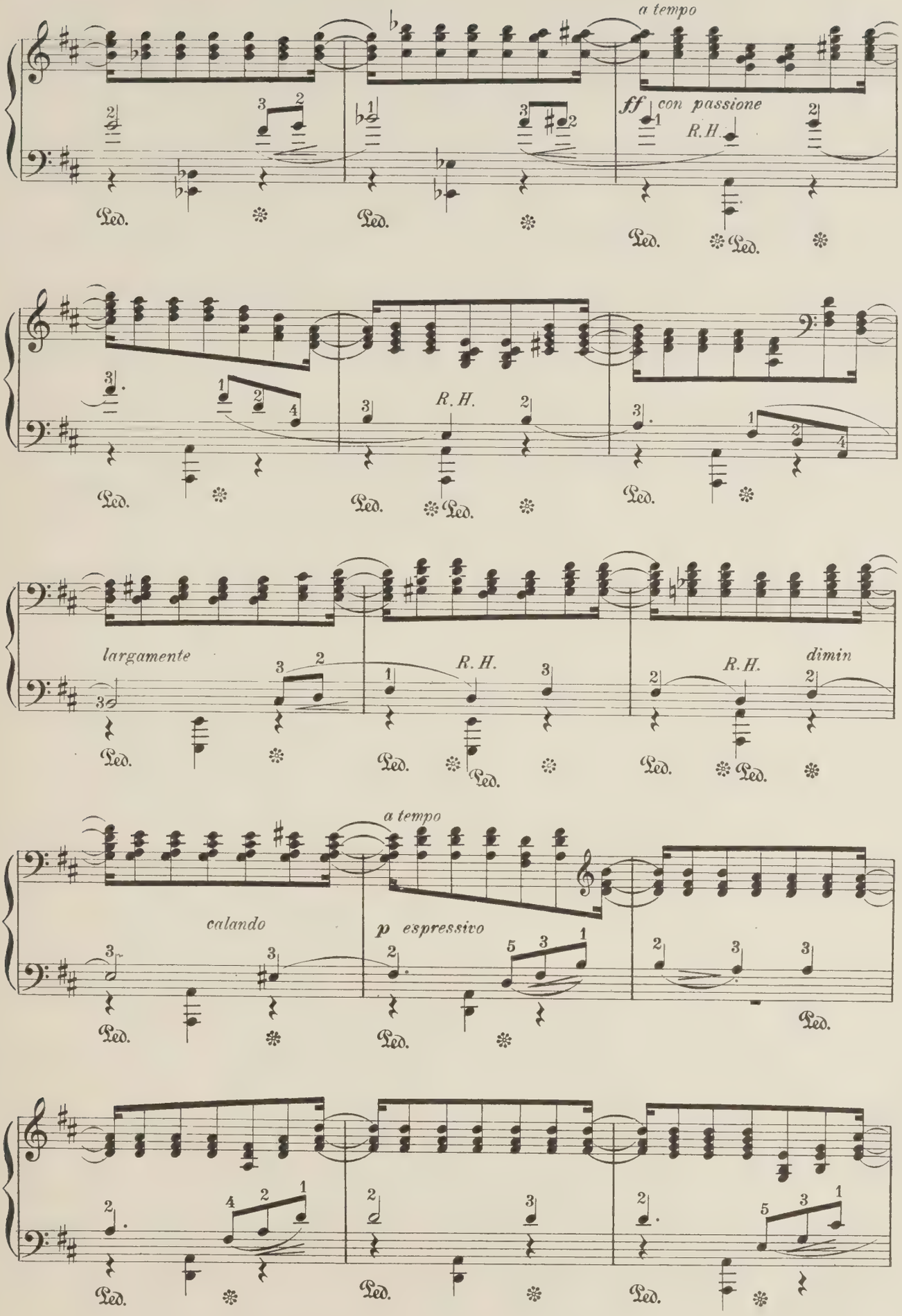
E. R. KROEGER, Op. 31. № 1.

Andante con espressione. ♩ = 84.



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mp
Ped.
poco accel.
cresc.
f
dim.
riten.
p
a tempo
R. H.
cresc. e accel.


a tempo
ff con passione
R.H.
largamente
R.H.
R.H.
dimin
a tempo
calando
p espressivo
Ped.


cresc.
cresc. molto
dimin.
mf
mf
cresc.
f
dimin.
p
rit.
Ped.

Arabian Song.

(CHANT ARABE.)

Moderato e Rubato. ♩= 84. E.R. KROEGER. Op.31.No 2.



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Ped.
p
f
poco rit.
a tempo
mf

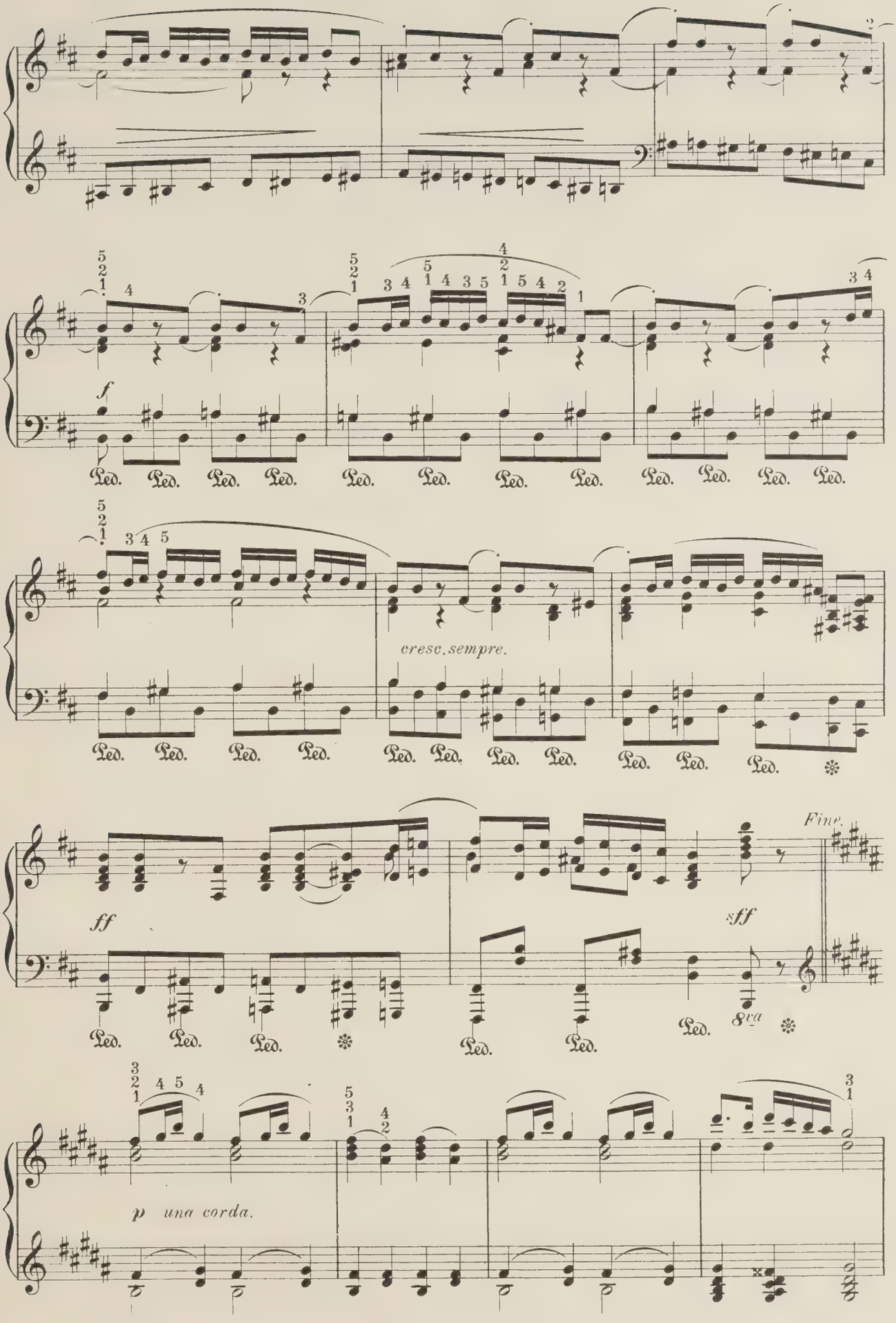

sf
mf
sf
mf
mp
mf
mfz
sfz
mfz
mf
rit.
Ped.

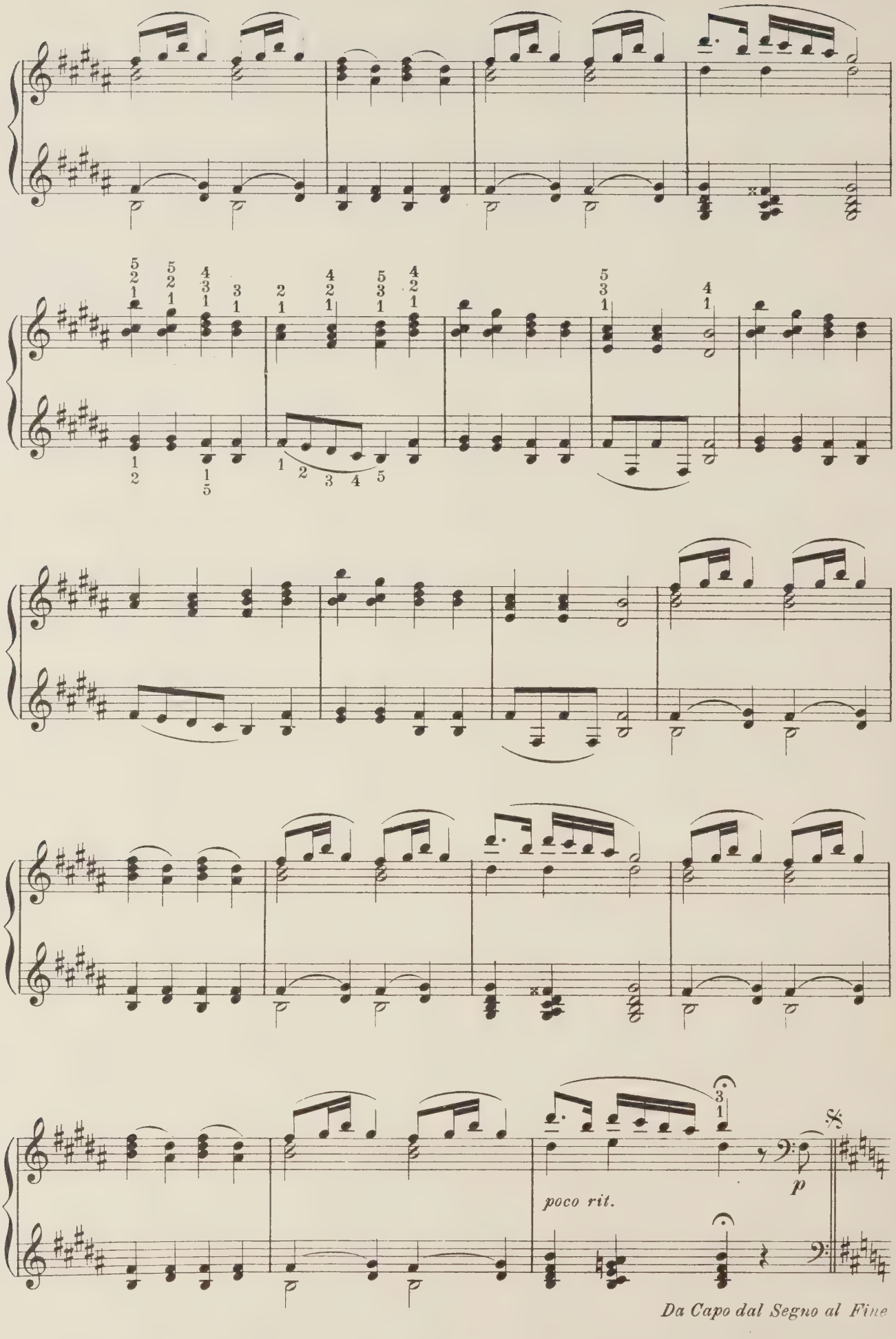
Humoresque Nègre.

E. R. KROEGER Op. 31 No 3.



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f
cresc. sempre.
ff
sff
Fine.
8va
p una corda.

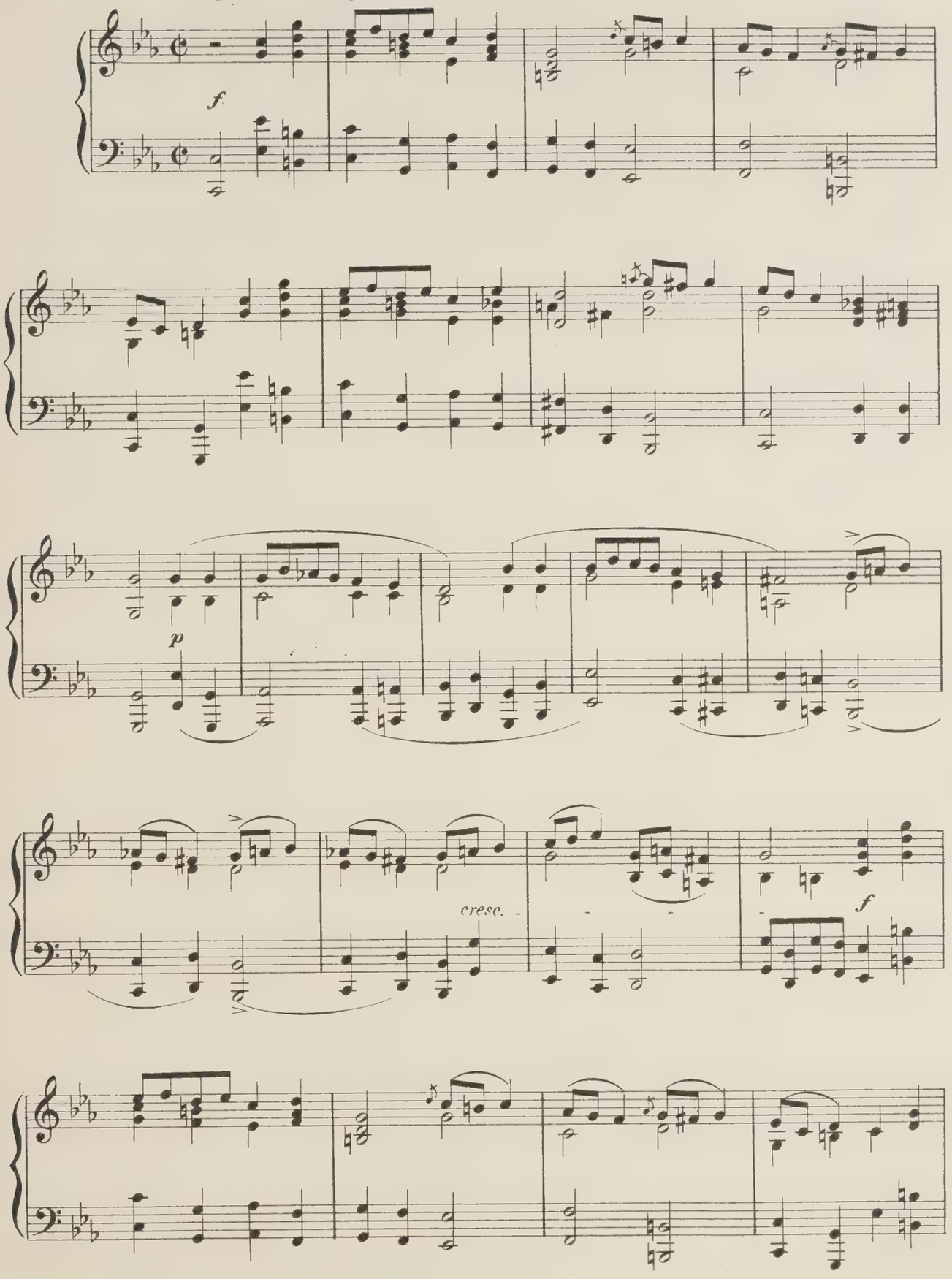

poco rit.
p
Da Capo dal Segno al Fine

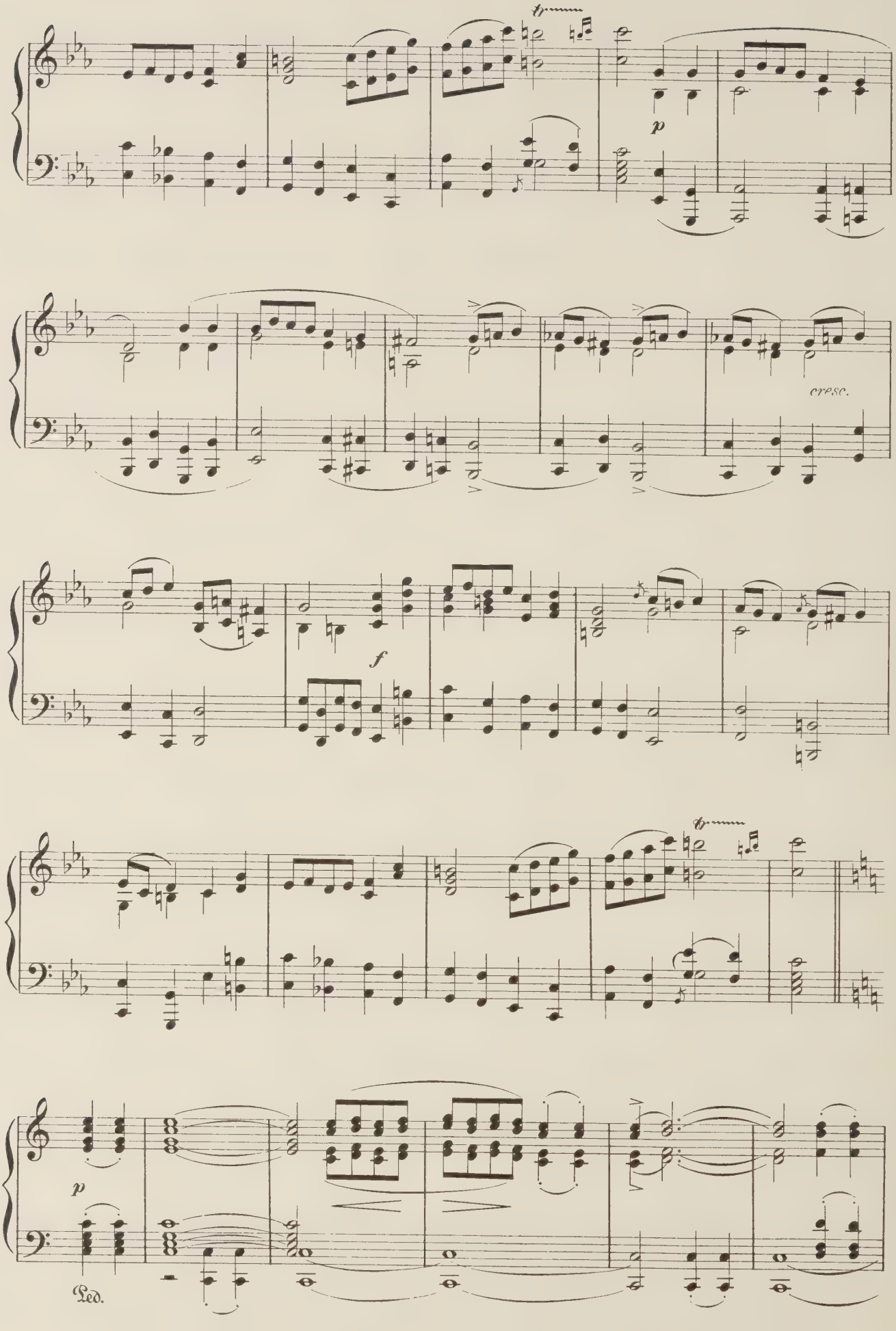
A Monsieur E. Silas.

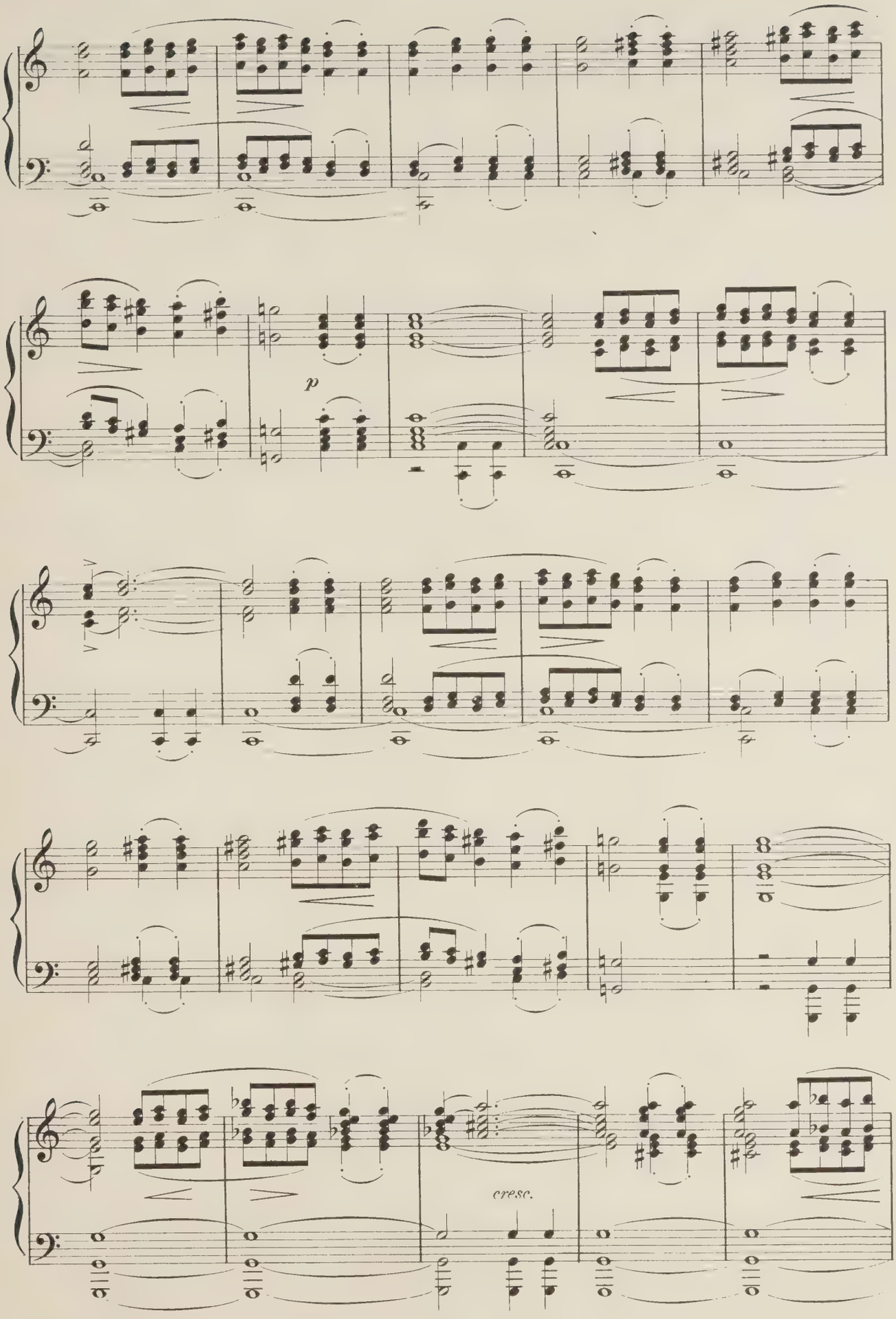
Gavotte.

SAINT-SAËNS, Op. 23.

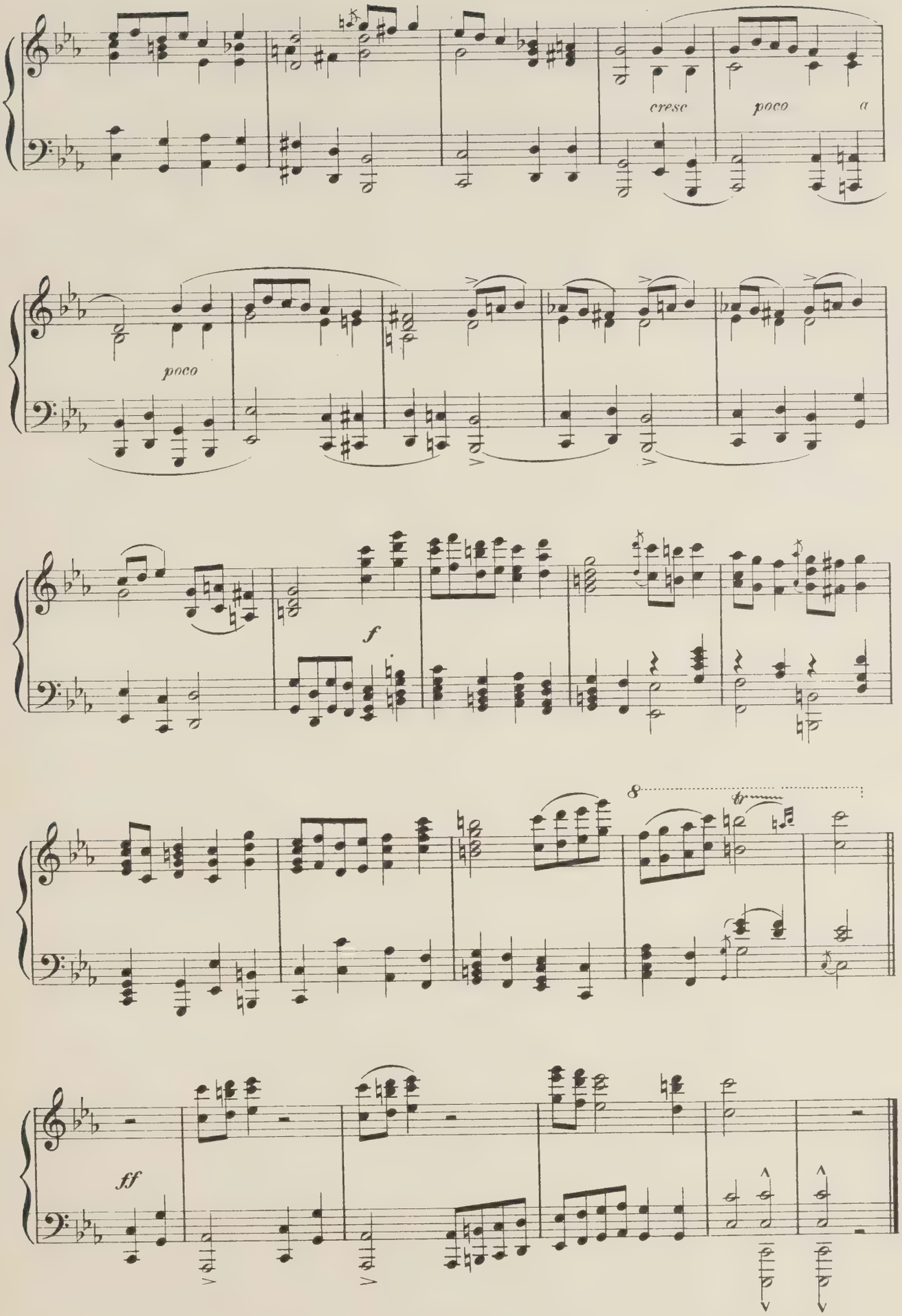
Allegro non troppo.




tr
p
cresc.
f
tr
p
Ped.


p
cresc.

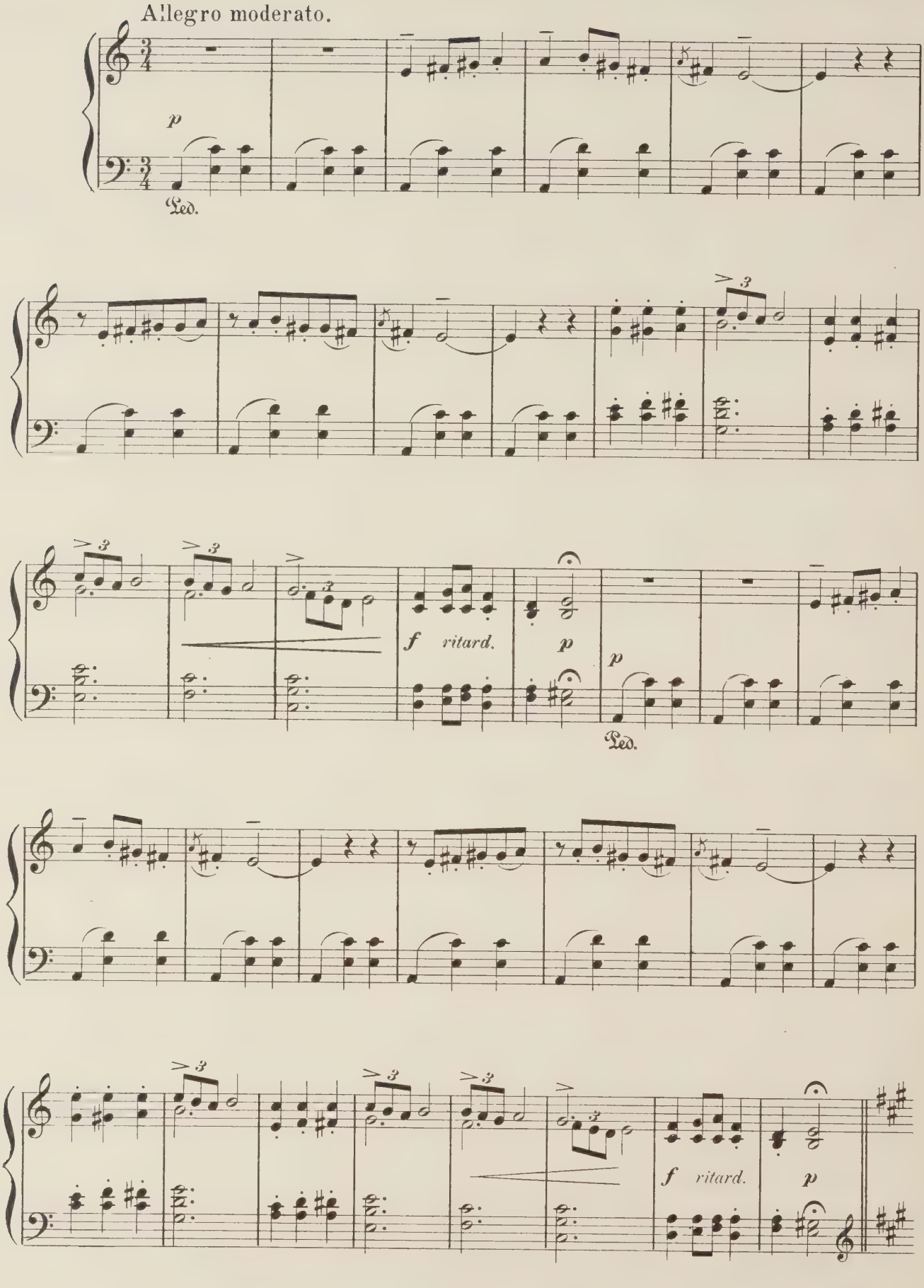

mf
f
f
p
8
pp
8
dim.
pp
p

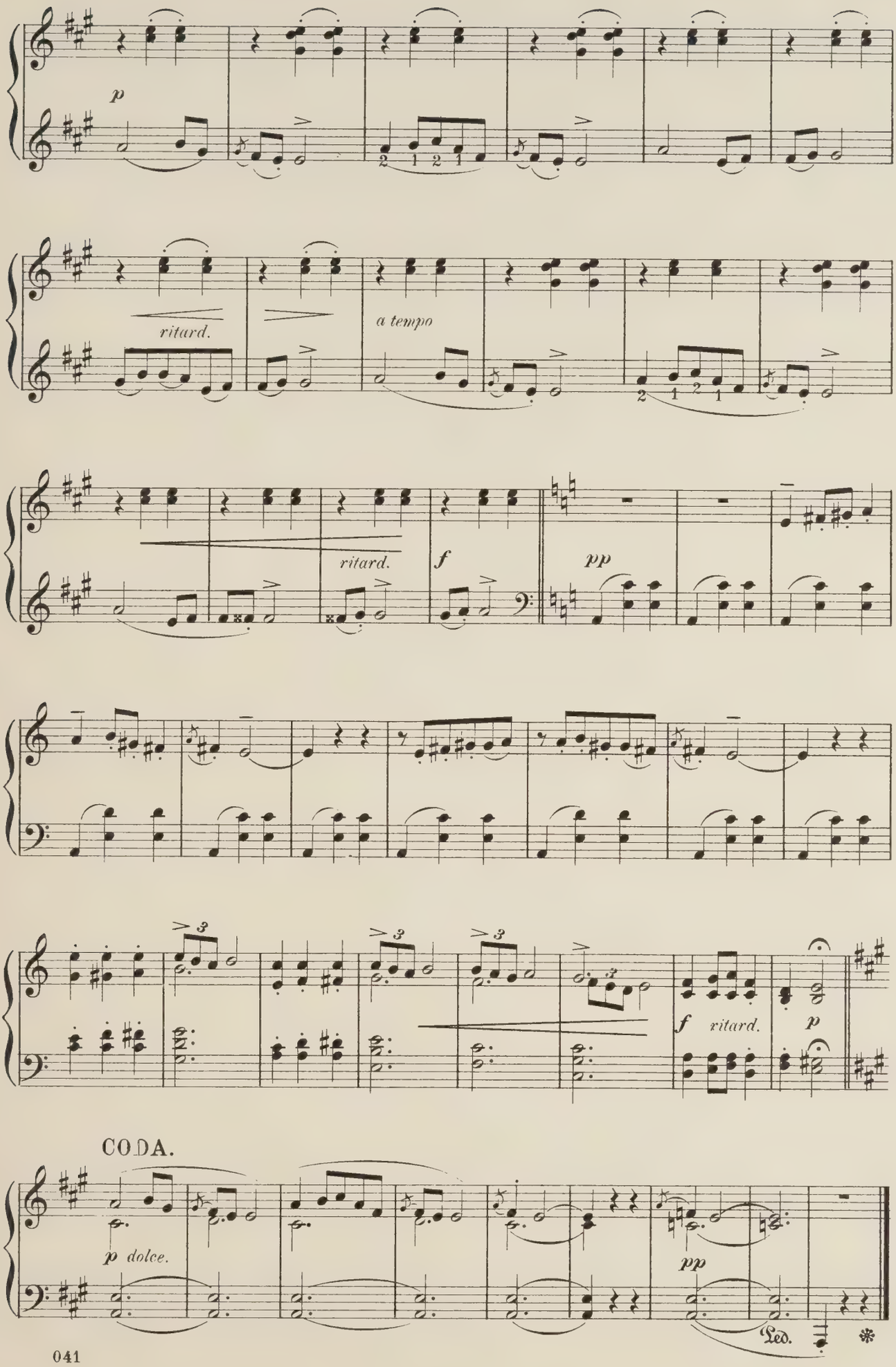

cresc
poco
a
poco
f
8
tr
ff

Waltz.

Edw. GRIEG, Op. 12. № 2.

Allegro moderato.




p
ritard.
a tempo
ritard.
f
pp
f ritard.
p
CODA.
p dolce.
pp
Ped.

Forest Scenes.

SOLITARY FLOWERS.

R. SCHUMANN, Op. 82. No 3.



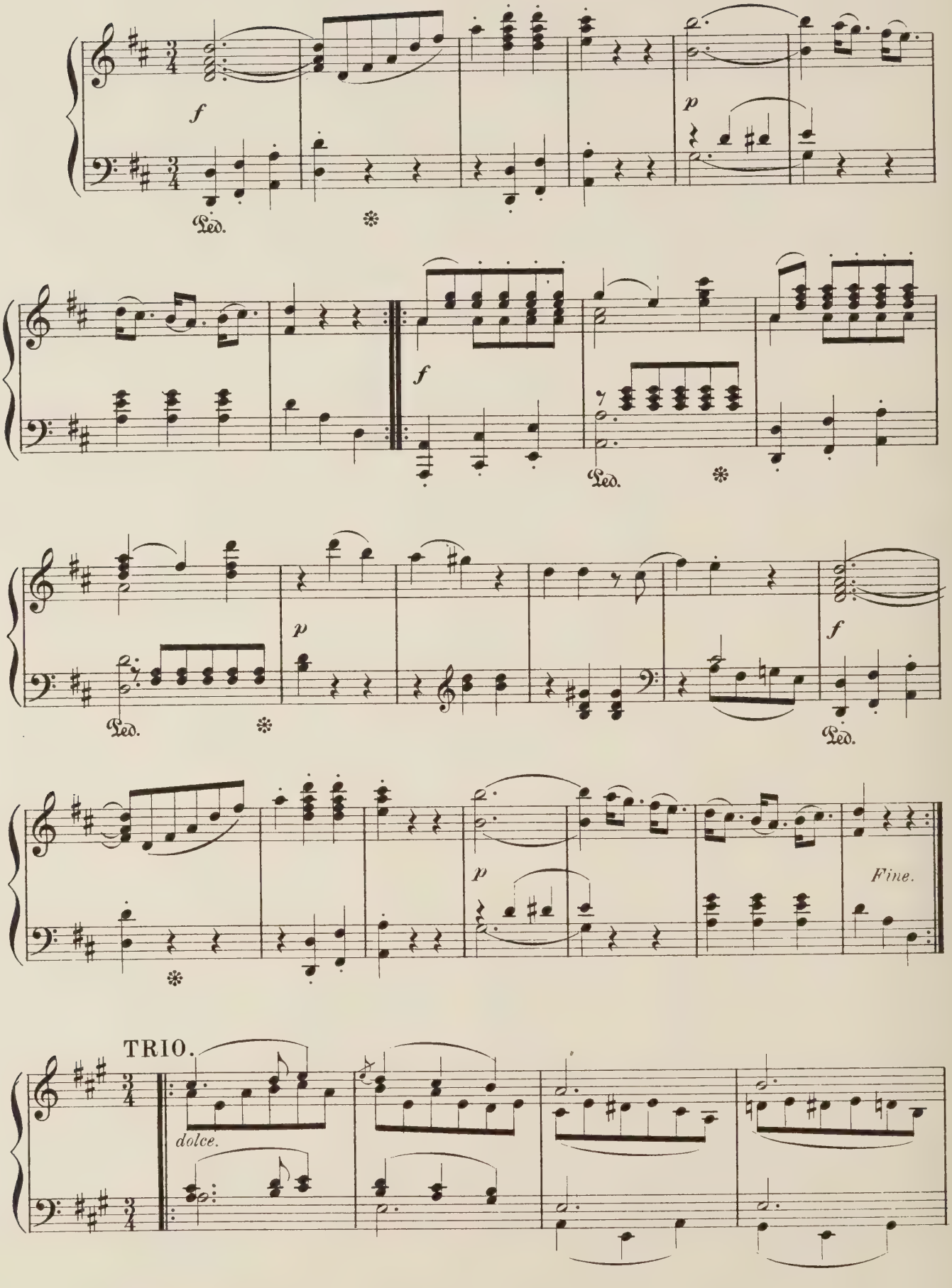

dim.
p
Ped.
Ped.
fp
fp
p
pp
Ped.

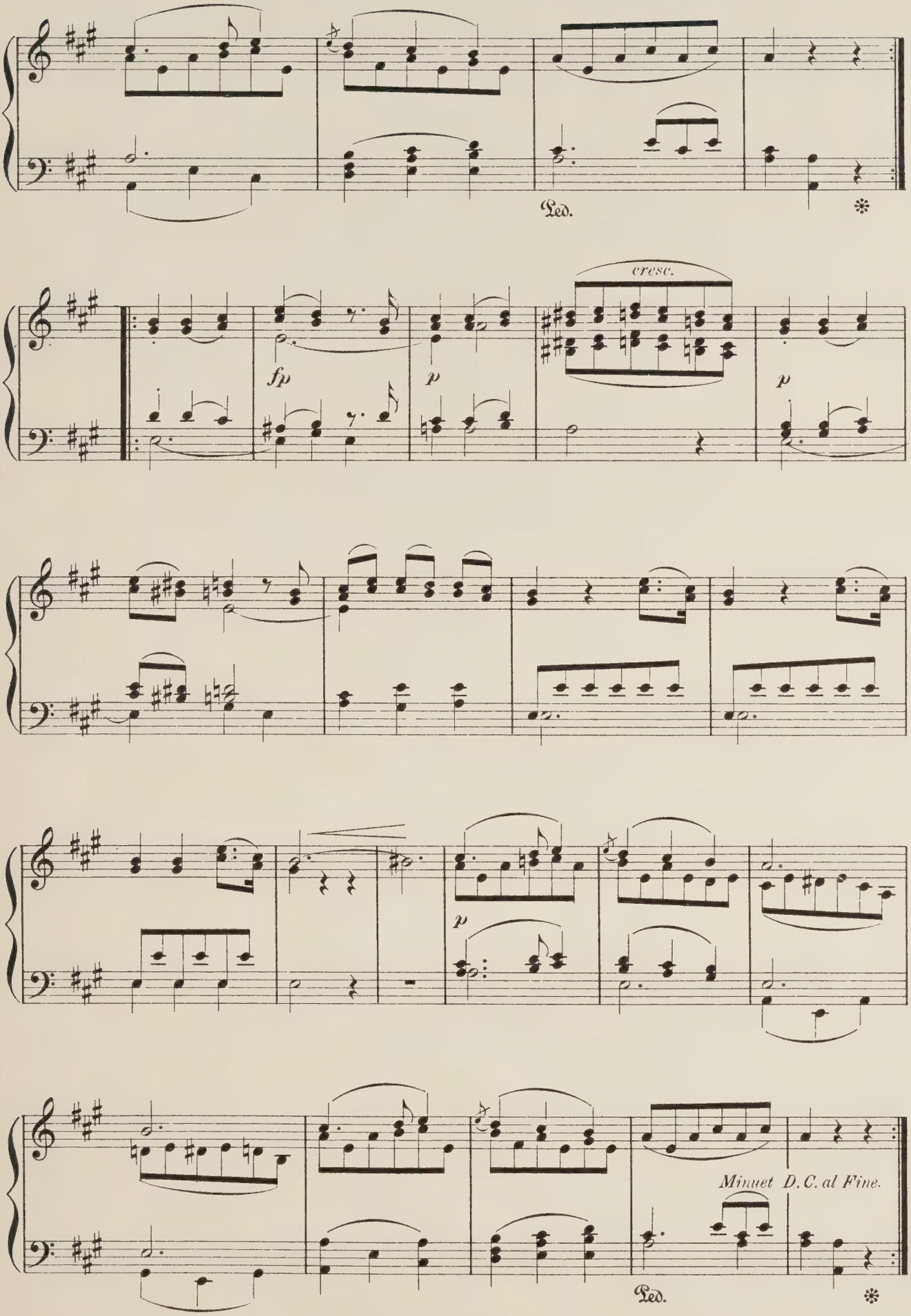
Minuet

FROM

SYMPHONY in D.

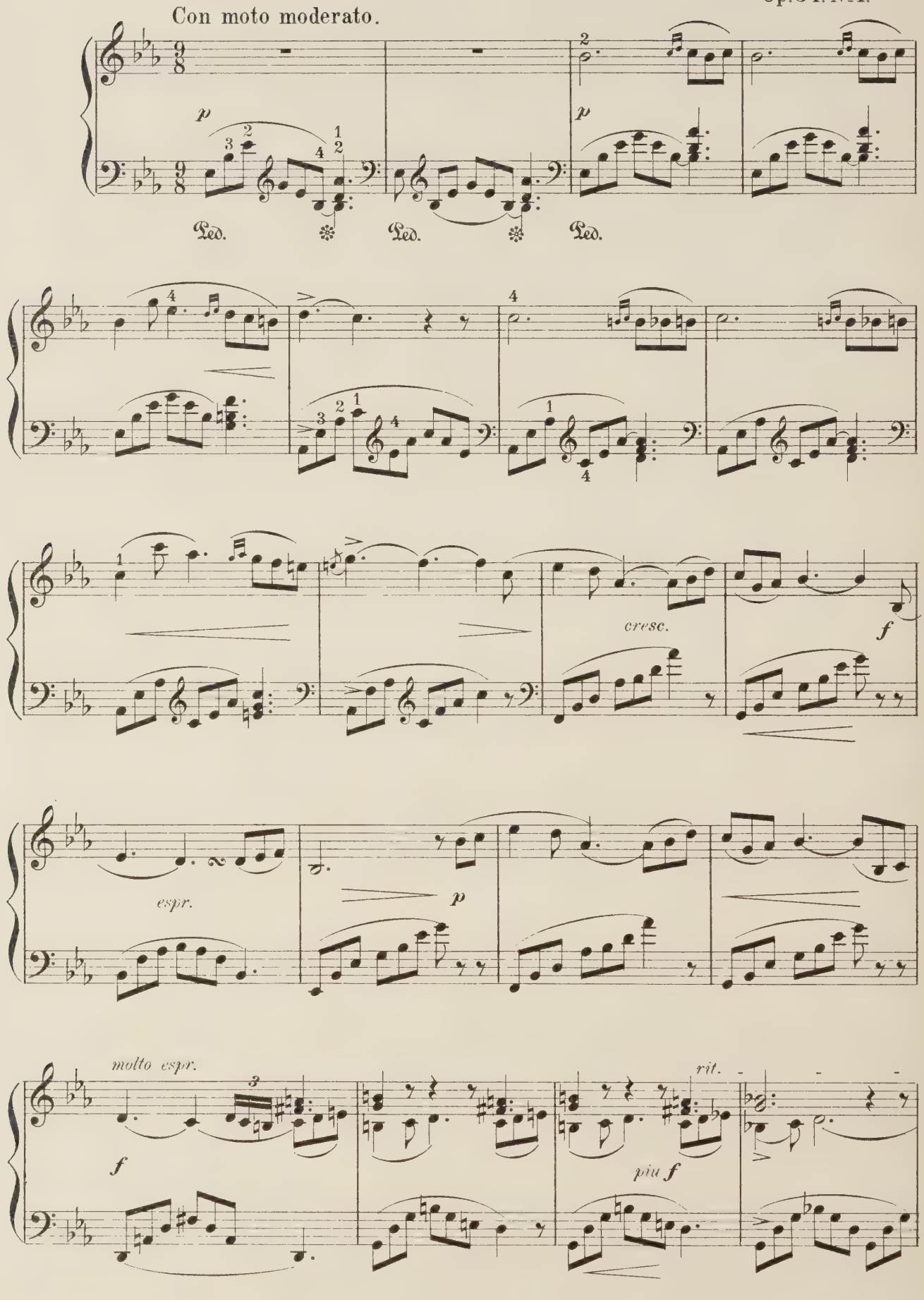
W. A. MOZART.

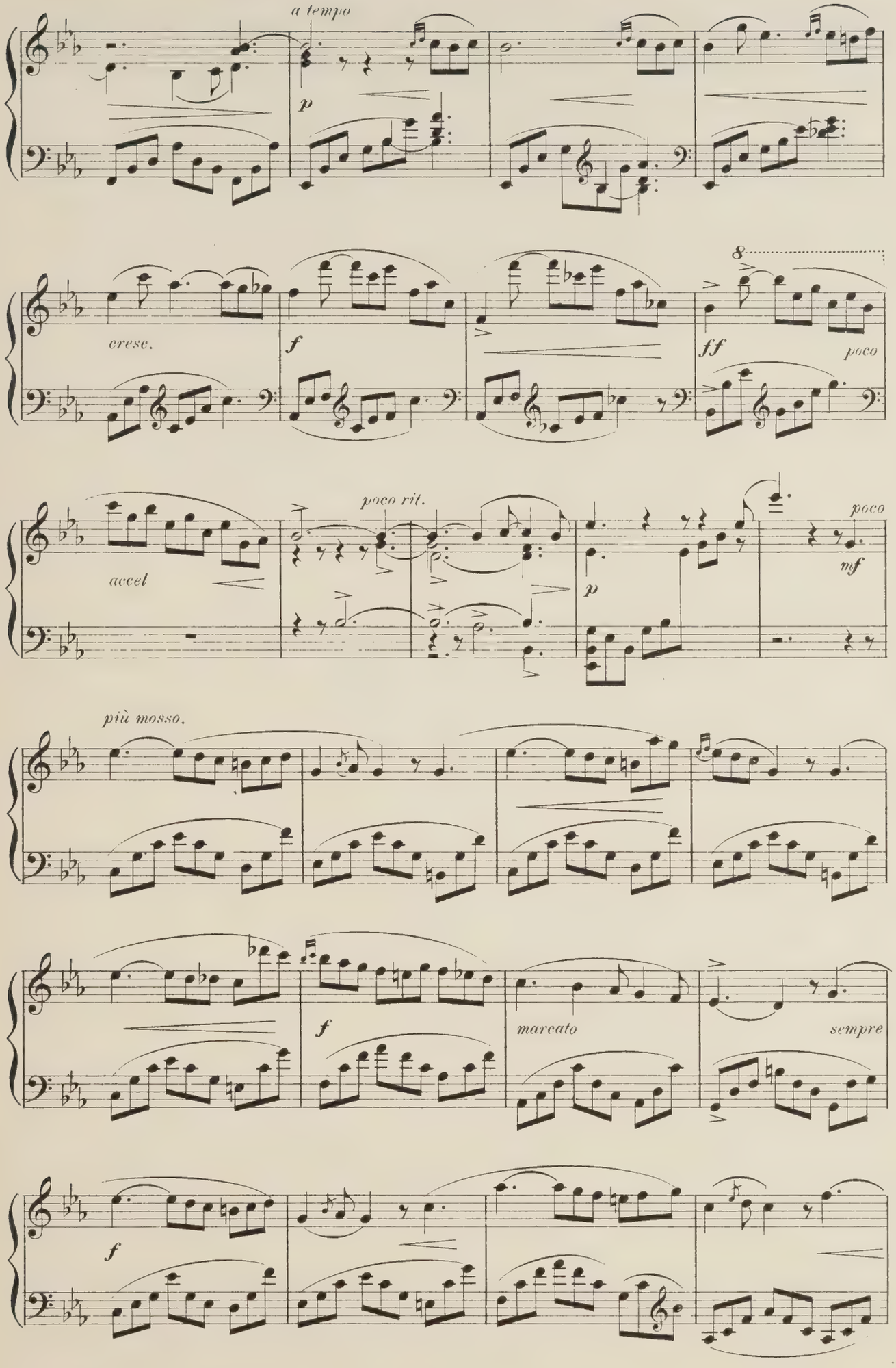



Ped.
cresc.
fp
p
p
p
Ped.
Minuet D.C. al Fine.

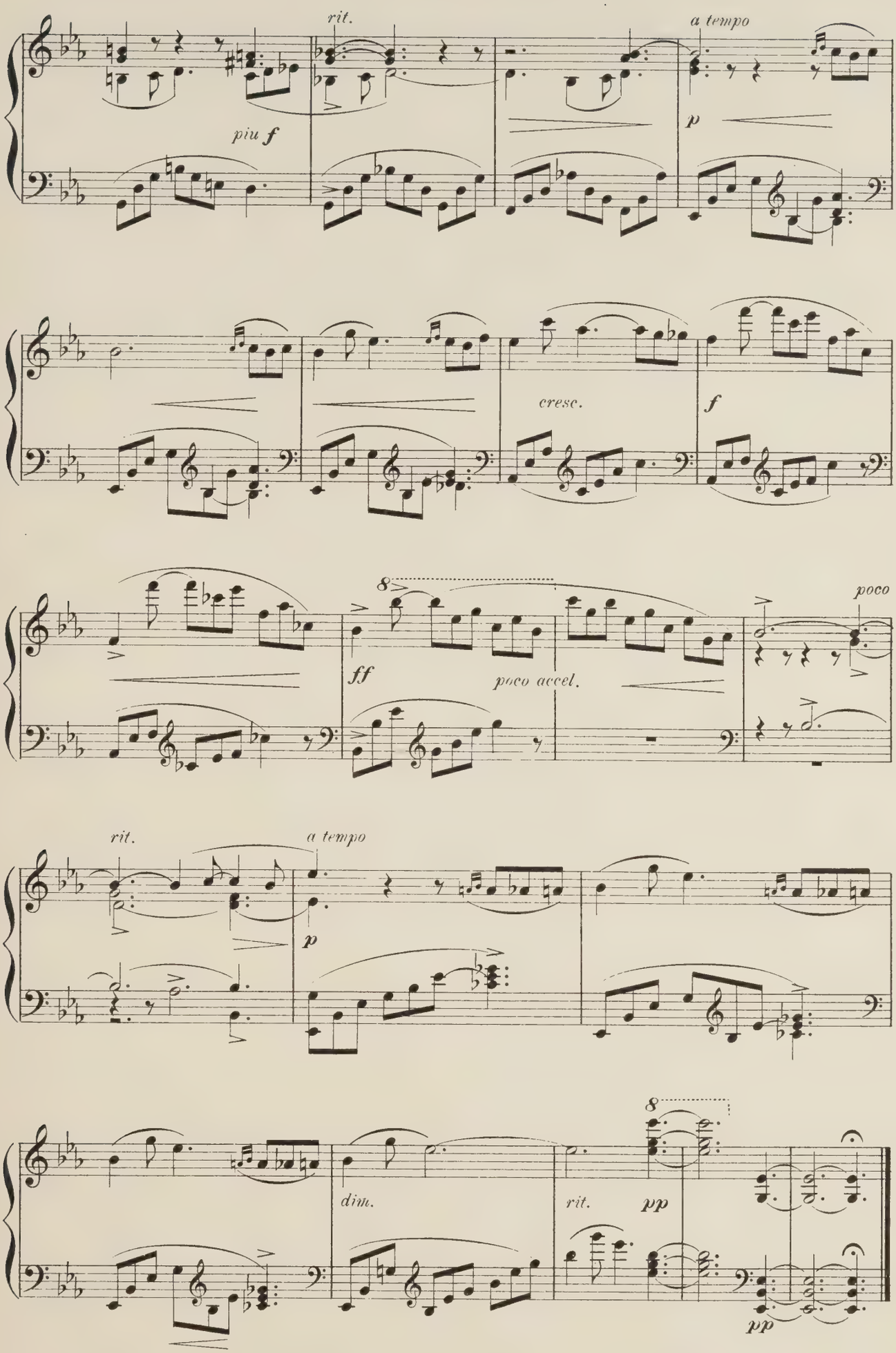
Nocturne.

HUGO REINHOLD,
Op. 34. №1.




a tempo
p
cresc.
f
ff
poco
8
poco rit.
accel
p
poco
mf
più mosso.
f
marcato
sempre
f

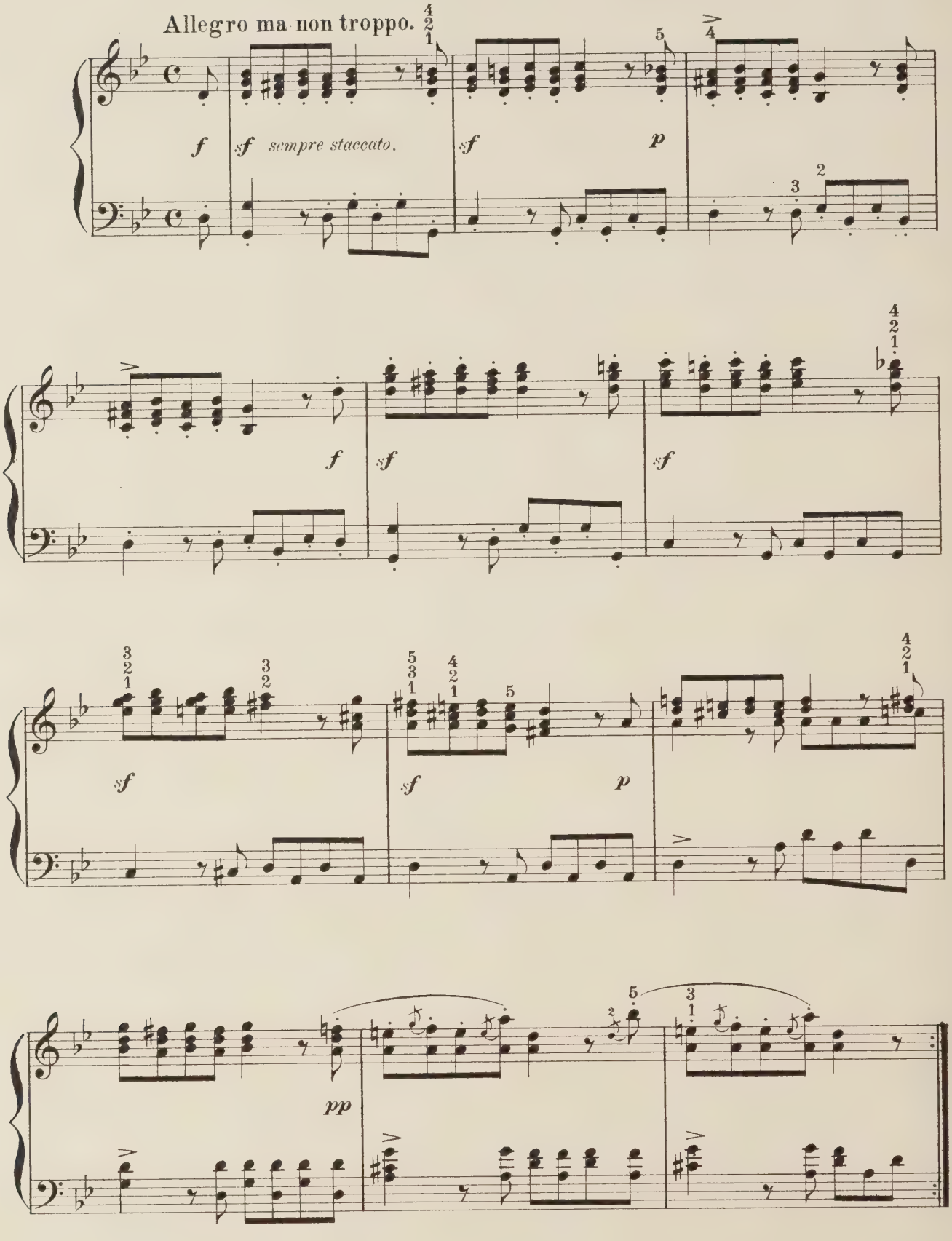

rit
piu f
Tempo I
p
cresc.
f
espr.
molto espress.
p
f

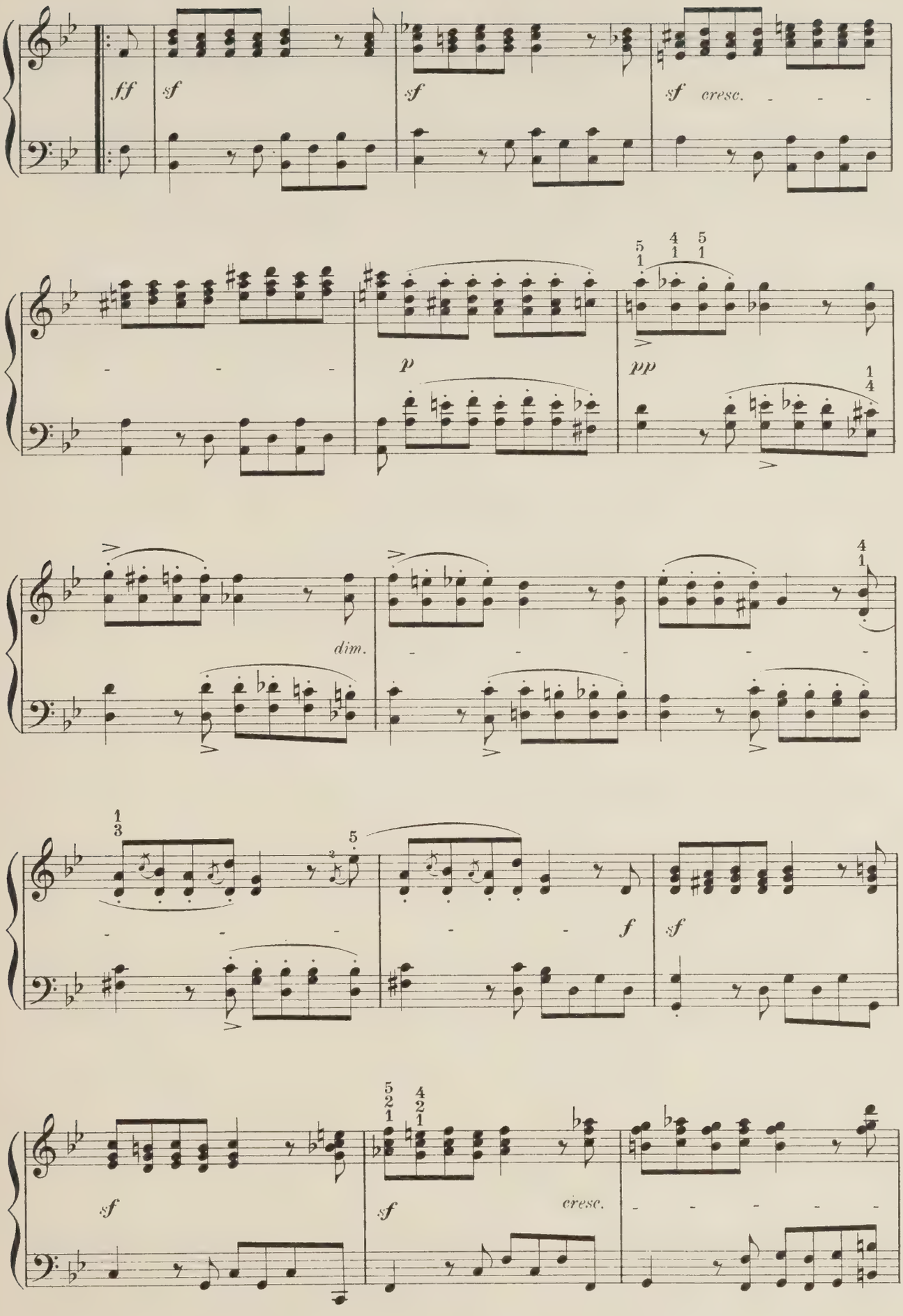

rit.
a tempo
piu f
p
cresc.
f
8
poco
ff
poco accel.
rit.
a tempo
p
8
dim.
rit.
pp
pp

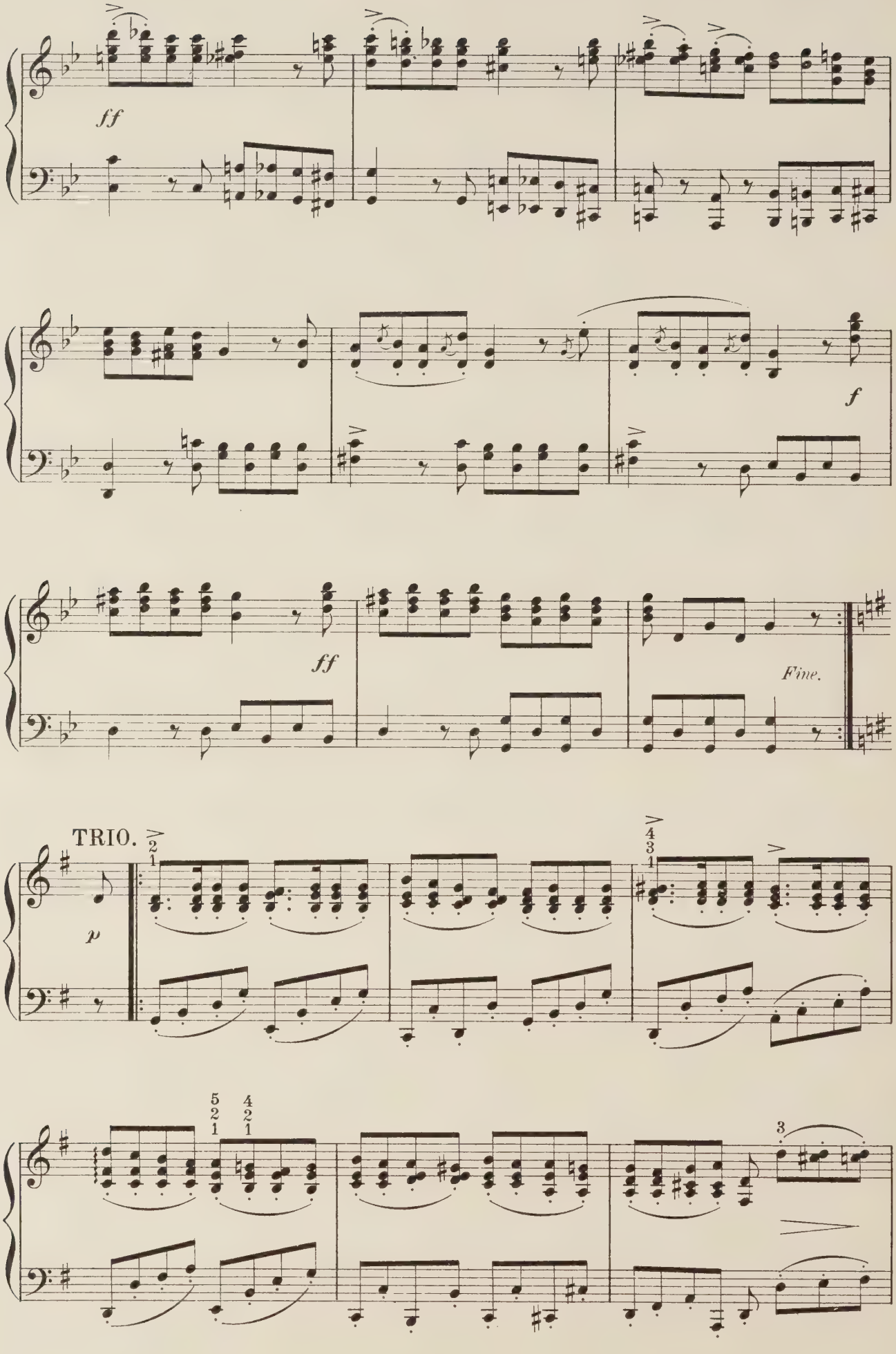
Marche Héroique.

(originally for Piano, 4 hands.)

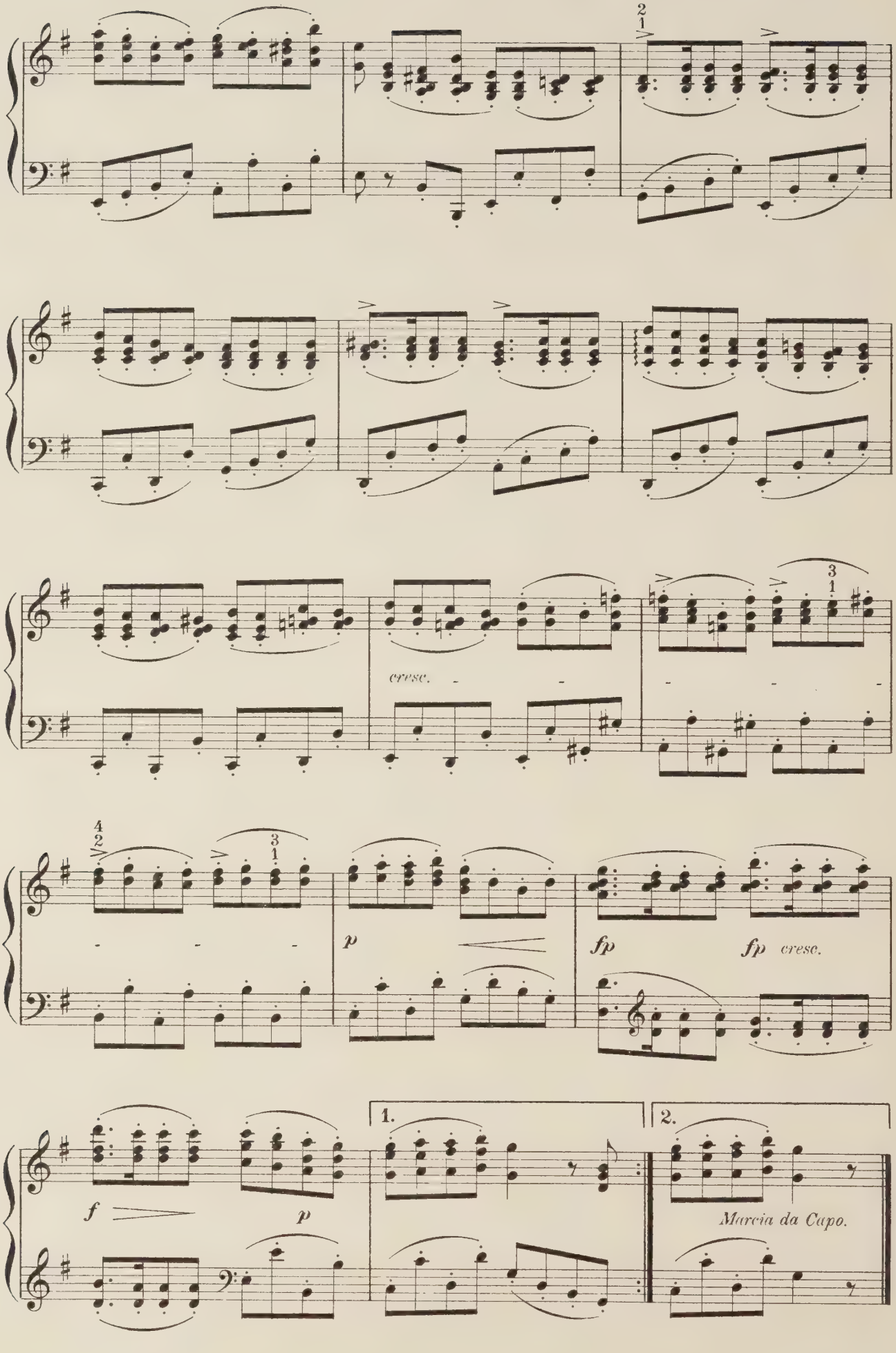
F. SCHUBERT, Op. 40. Nº 2.




ff
sf
sf
sf cresc.
p
pp
dim.
f
sf
sf
sf
cresc.


ff
f
ff
Fine.
TRIO.
p


fp
fp cresc.
f
p
1.
2.

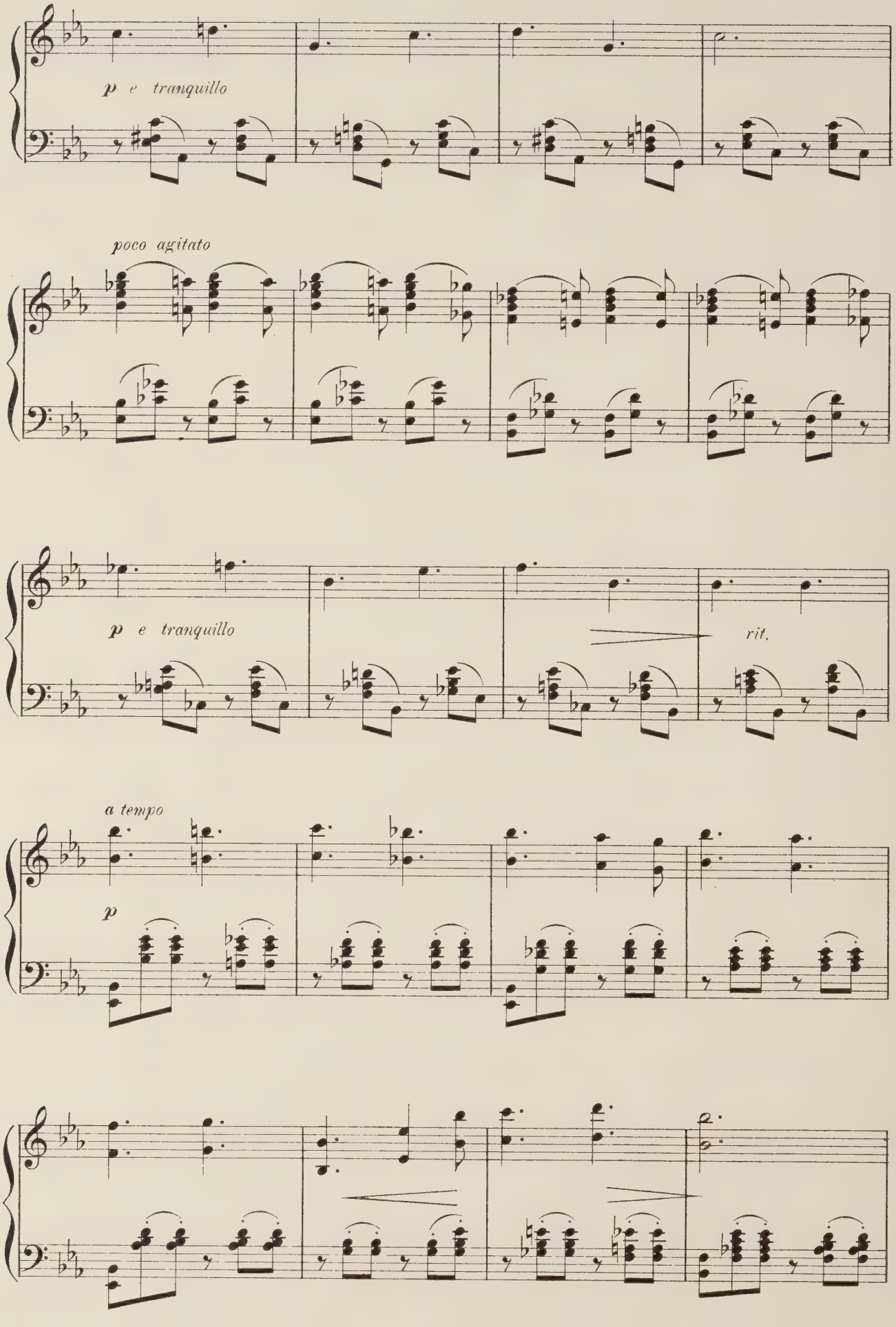

cresc.
p
fp
fp cresc.
f
p
1.
2.
Marcia da Capo.

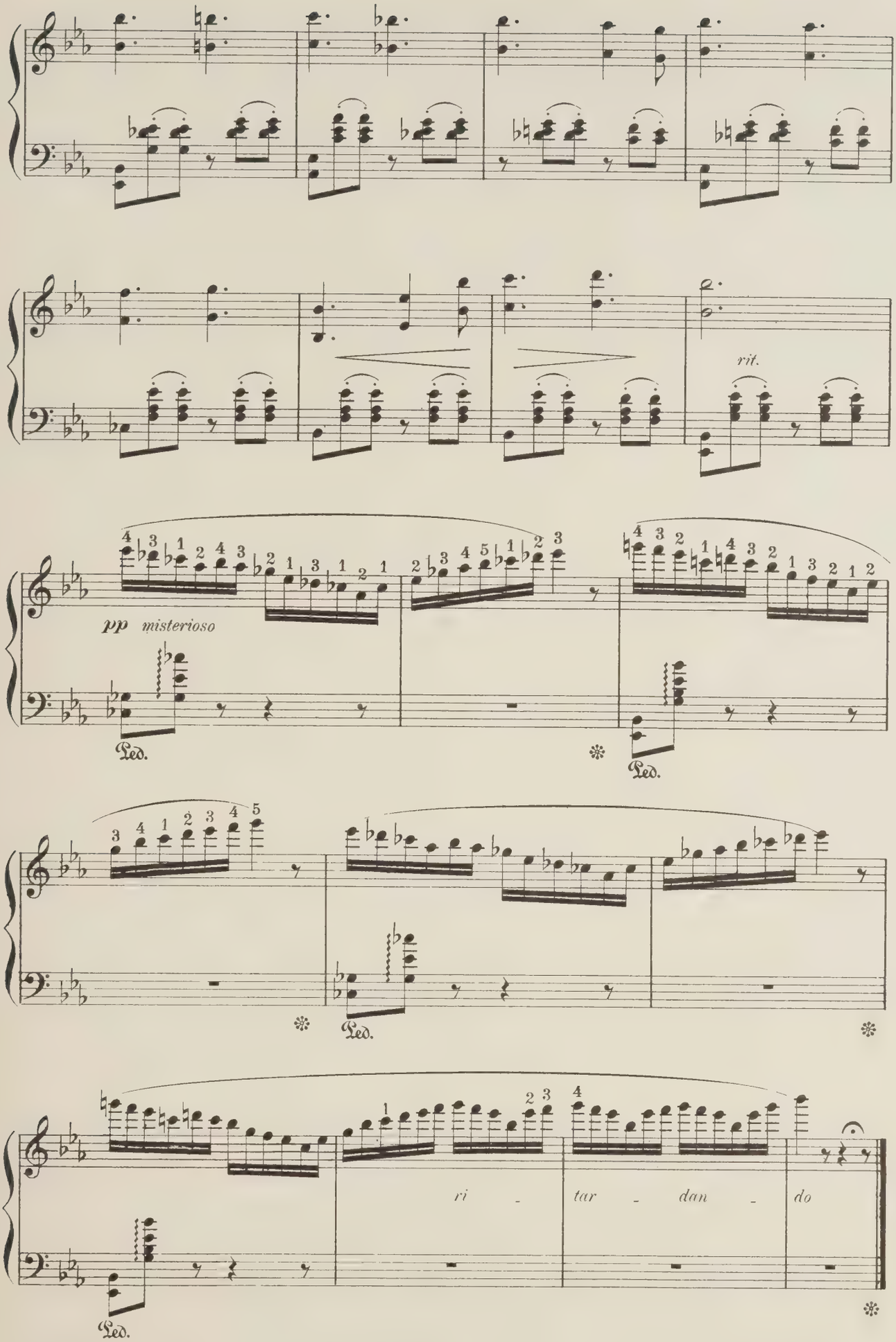
Moonlit Night.

L. SCHYTTE, Op. 29. № 5.

Andante con moto.



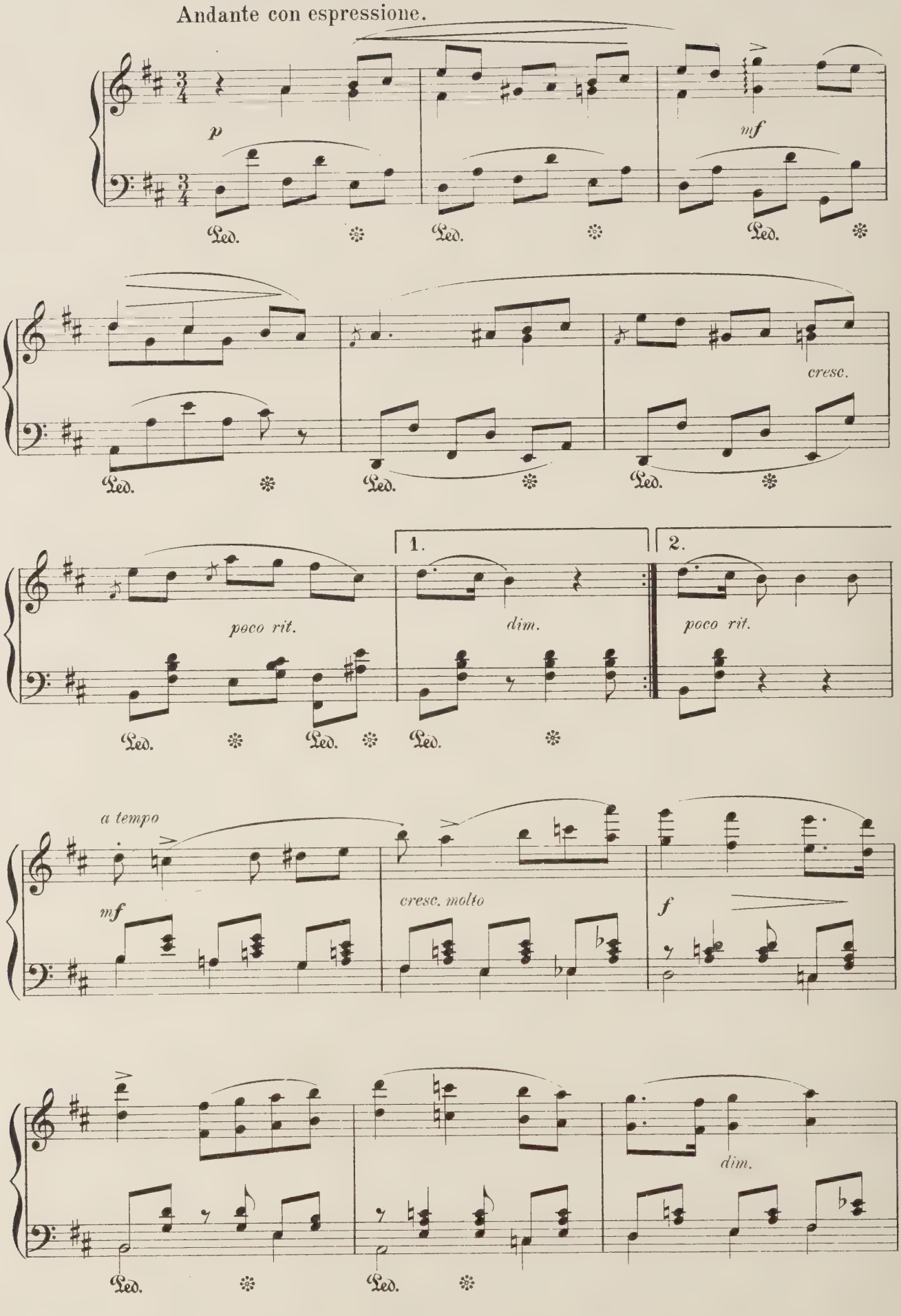

p e tranquillo
poco agitato
p e tranquillo
rit.
a tempo
p

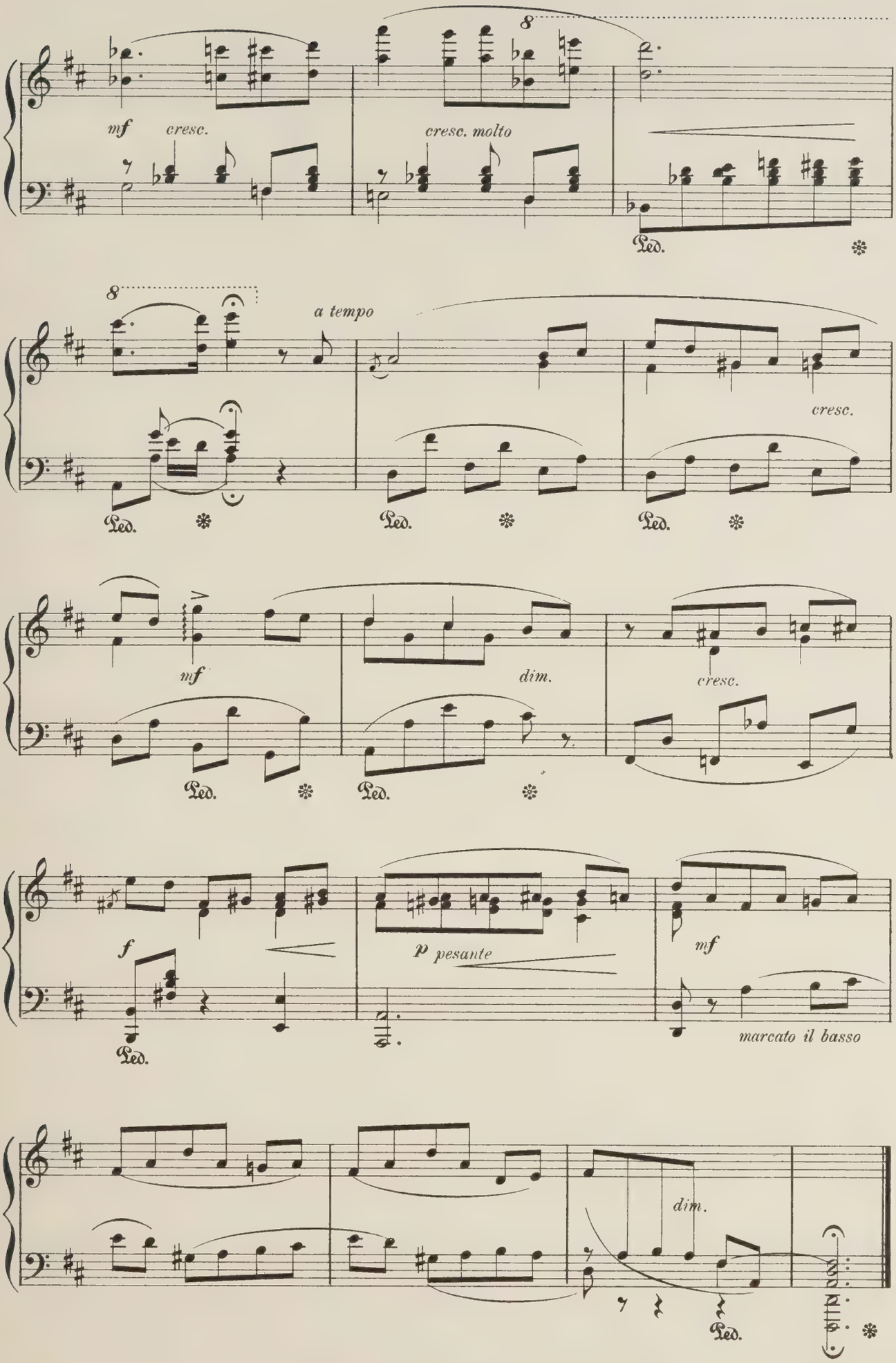

rit.
pp misterioso
Ped.
Ped.
Ped.
ri - tar - dan - do

Album Leaf.

Ed. ROHDE.

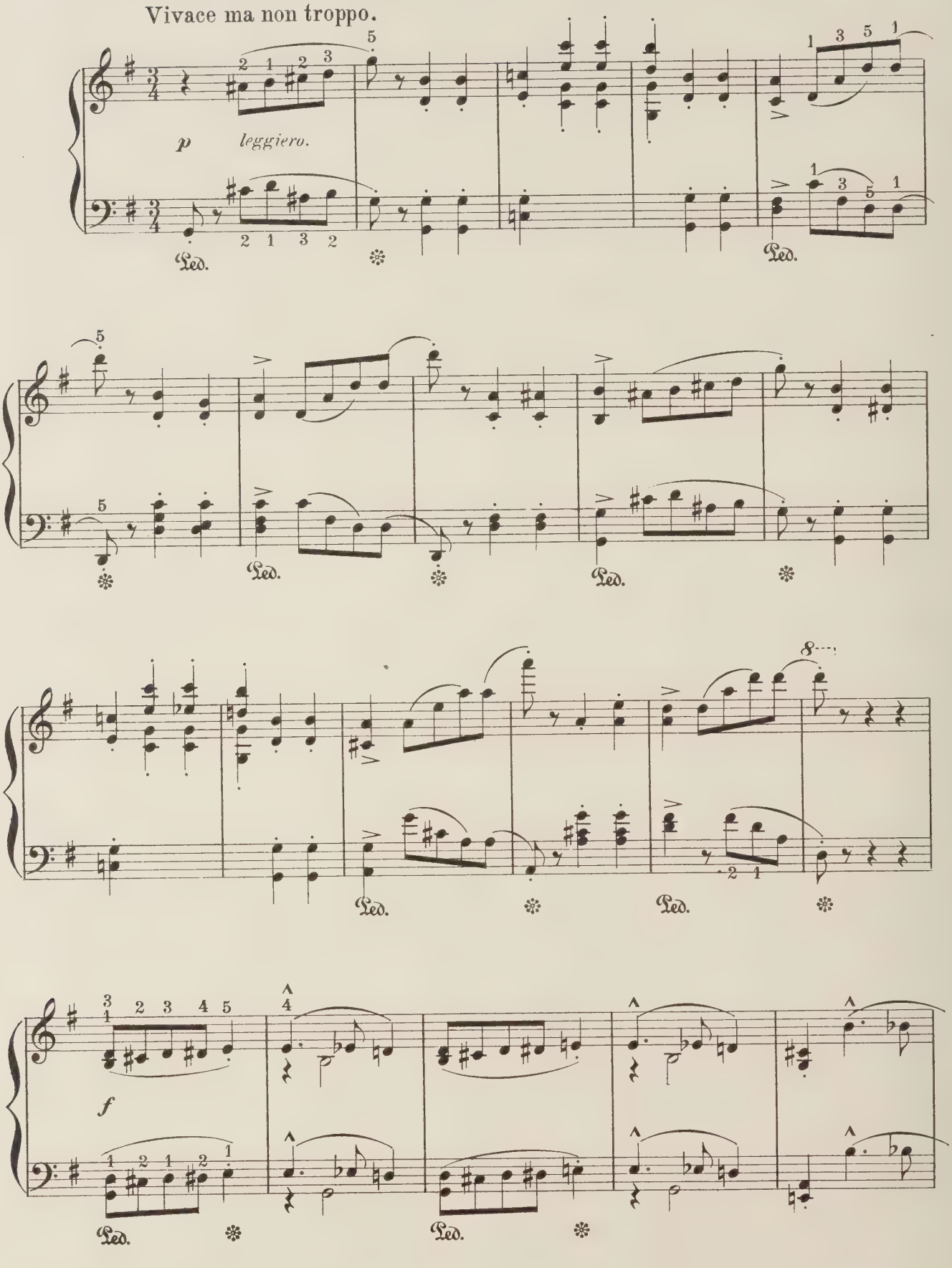
Andante con espressione.

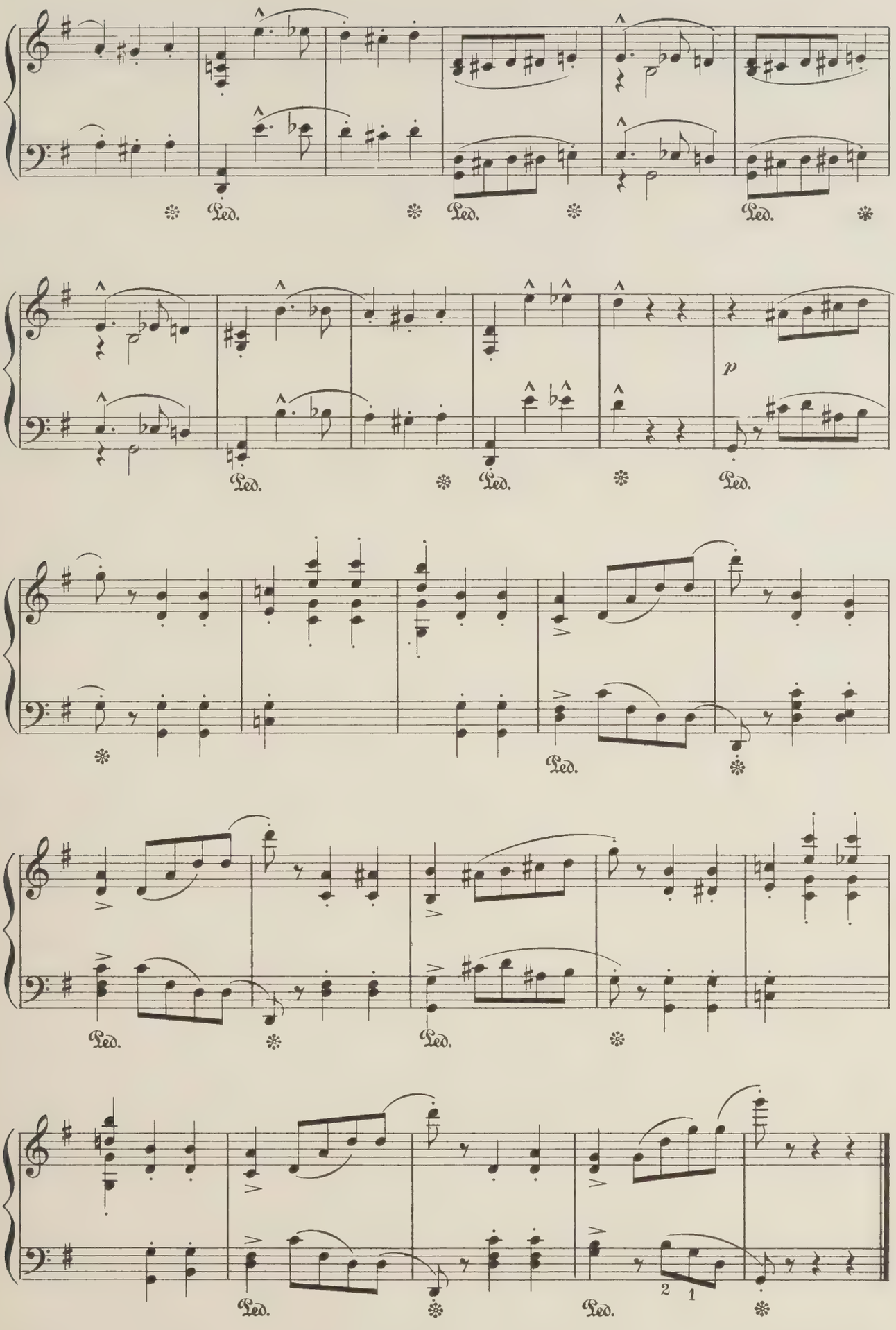



8
mf
cresc.
cresc. molto
Ped.
8
a tempo
cresc.
Ped.
Ped.
Ped.
mf
dim.
cresc.
Ped.
Ped.
f
p pesante
mf
marcato il basso
Ped.
dim.
Ped.

Second Valse.

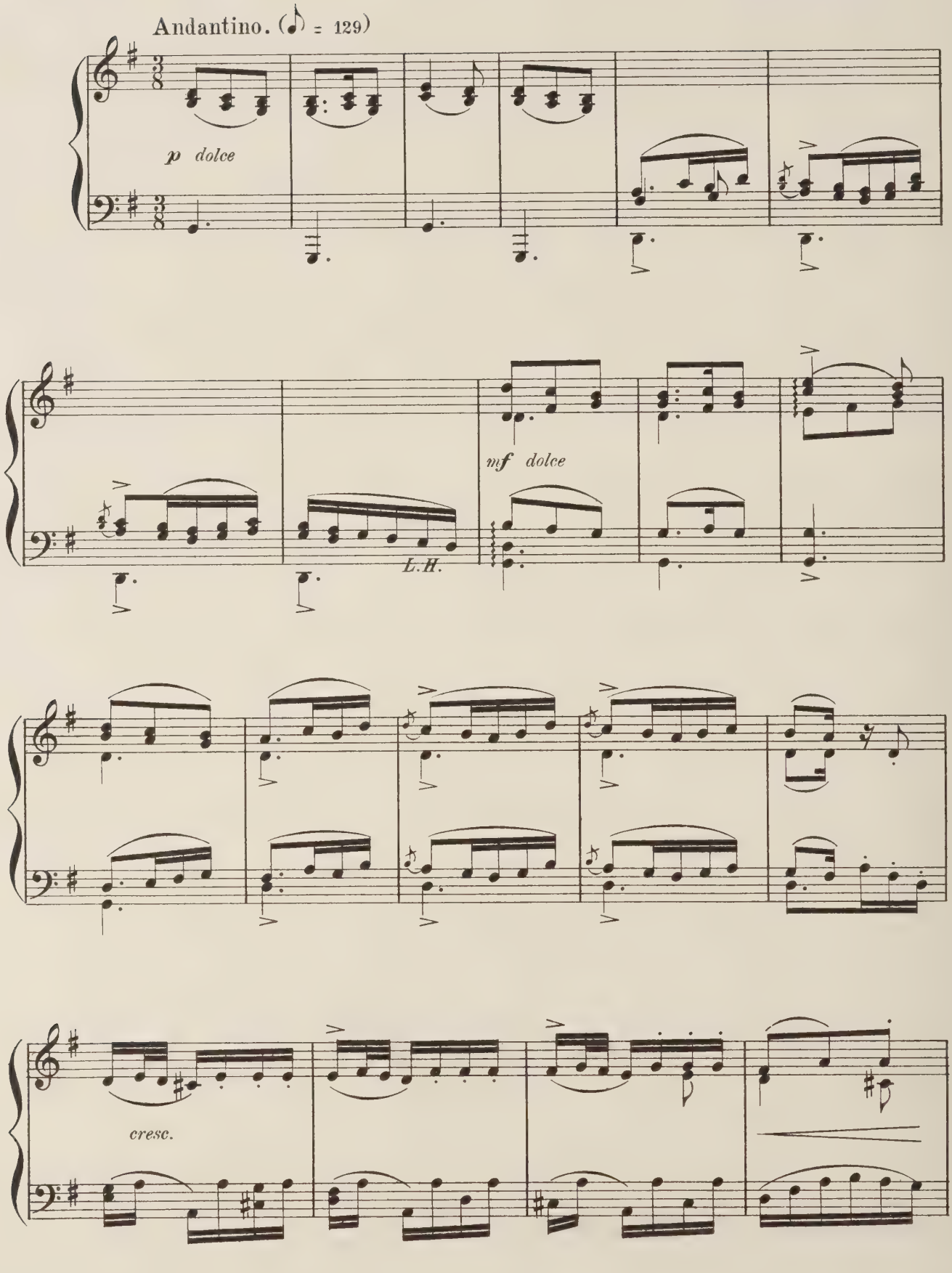
Ad. JENSEN, Op. 33. № 8.



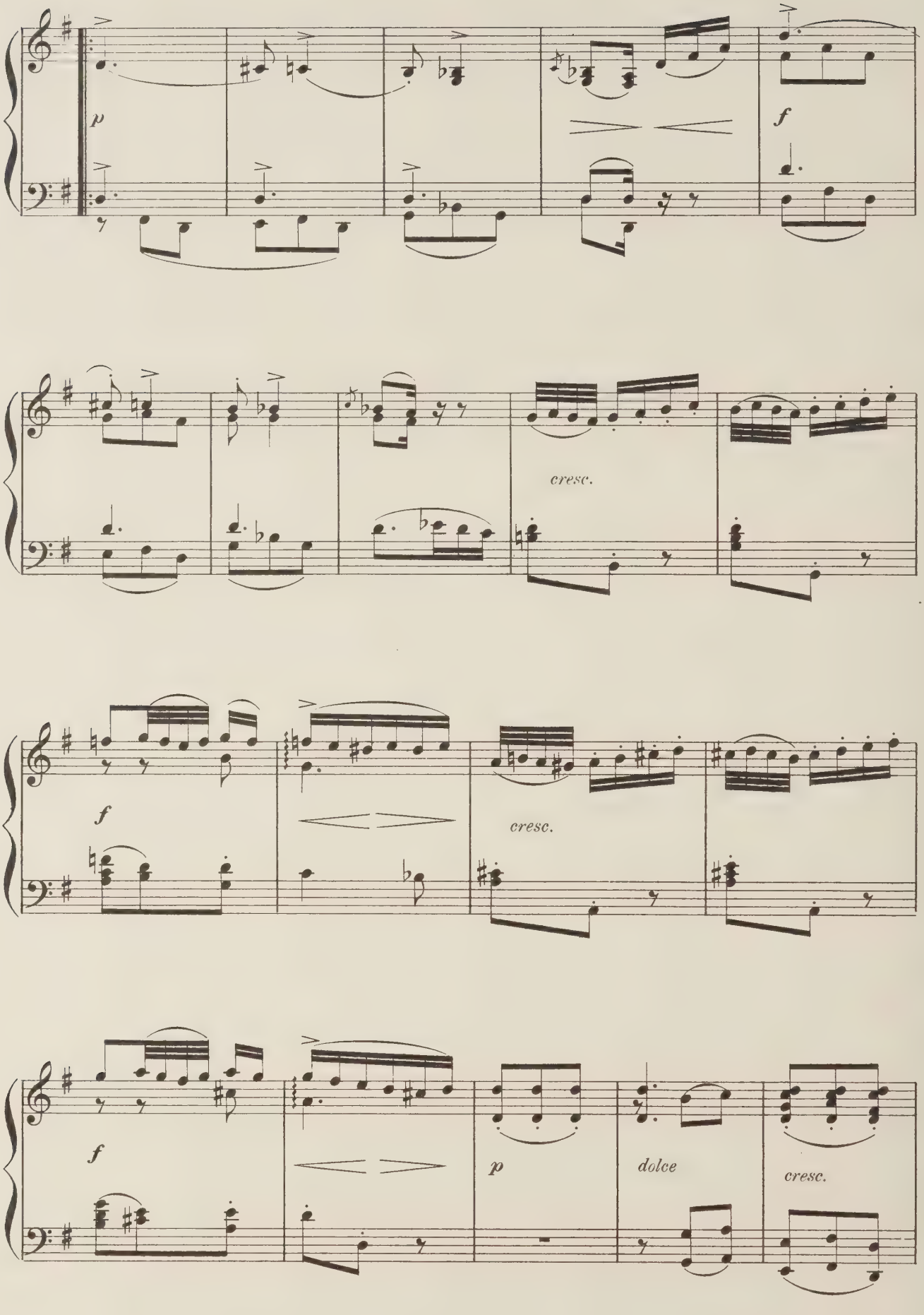

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
2
1

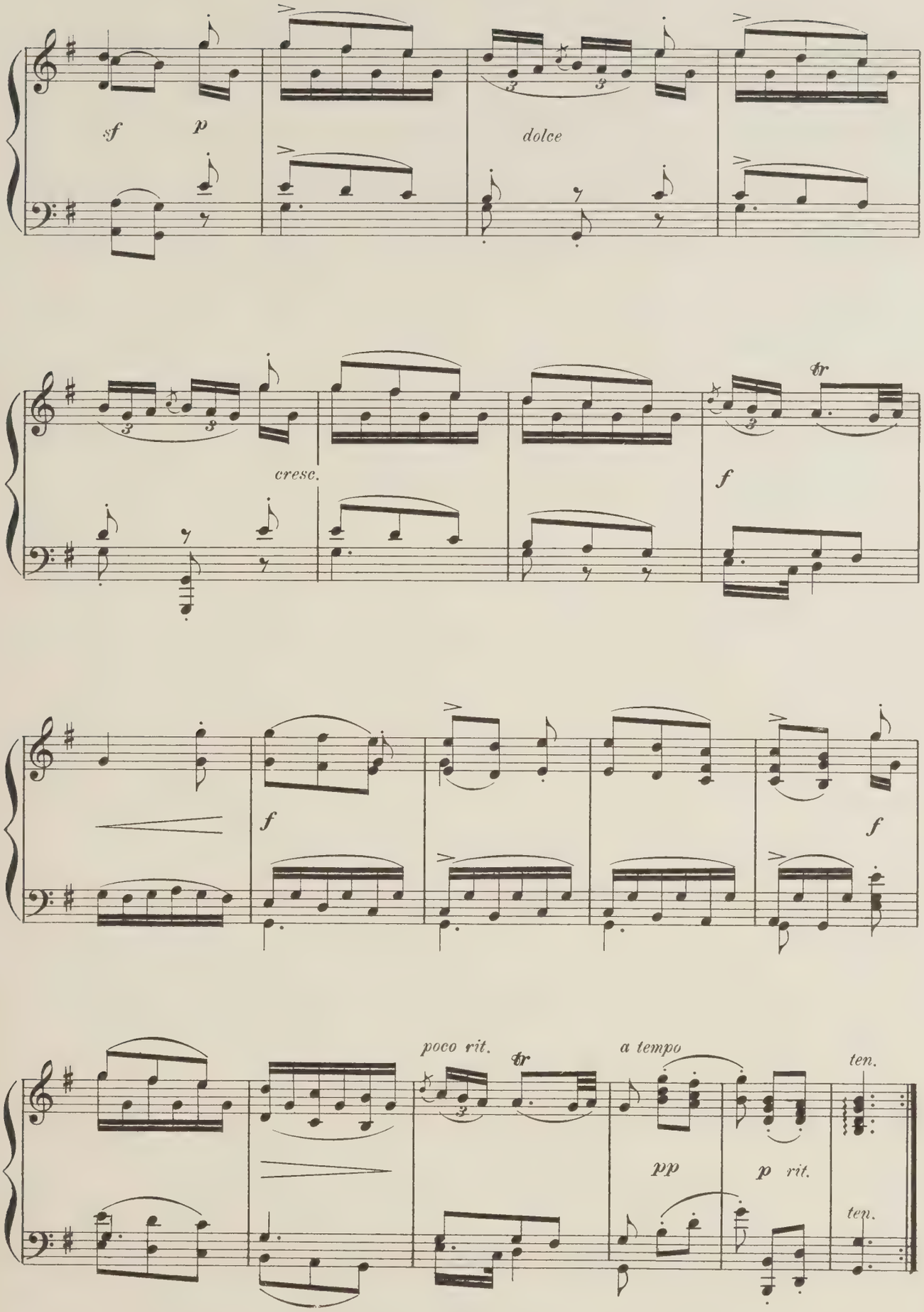
Minuet in G.

L. BOCCHERINI.




p
cresc.
tr
mf
con espressione
tr
poco rit.
p
ten.


p
f
cresc.
f
cresc.
f
p
dolce
cresc.

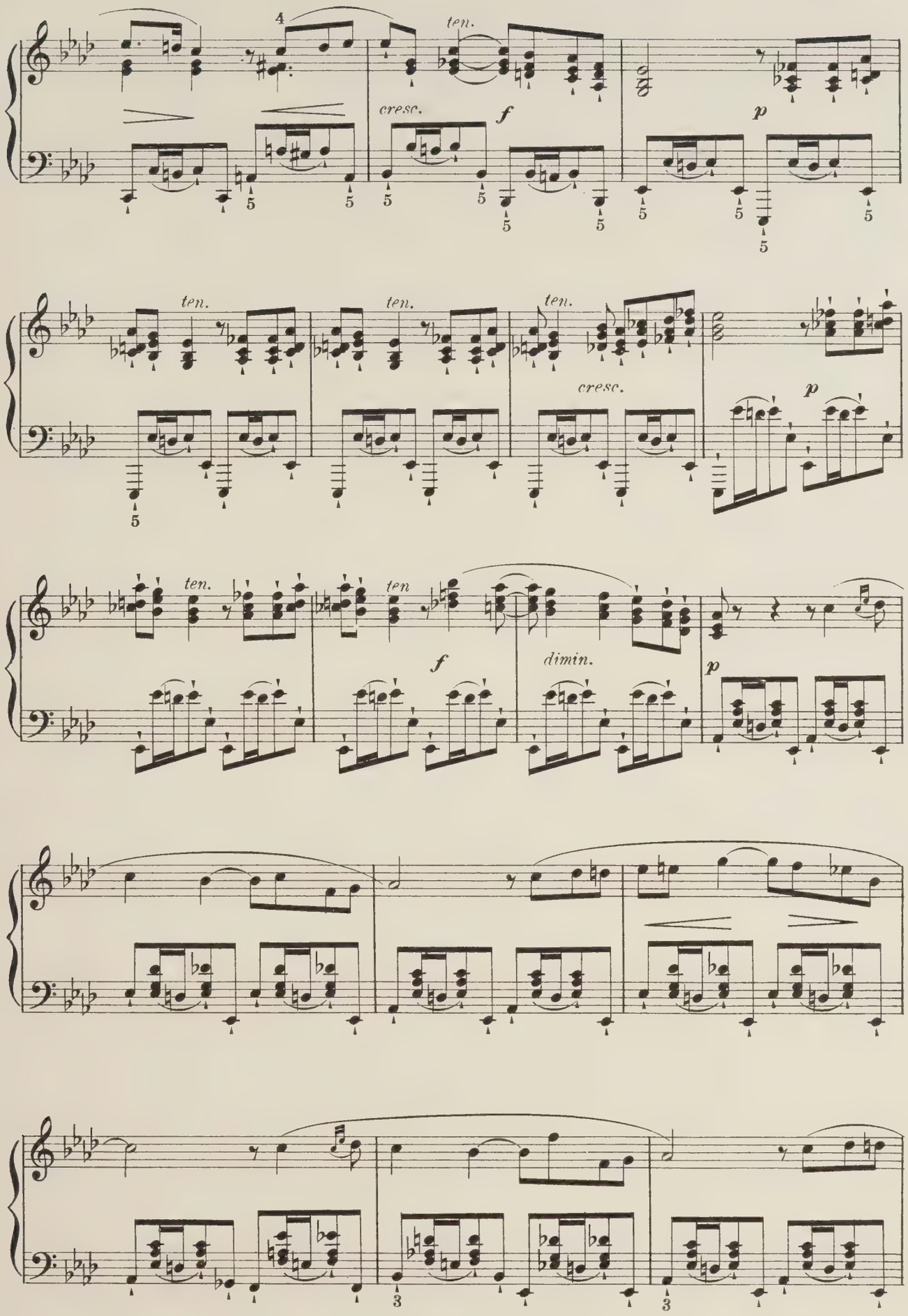

sf
p
dolce
cresc.
f
tr
f
f
poco rit.
tr
a tempo
pp
p rit.
ten.
ten.

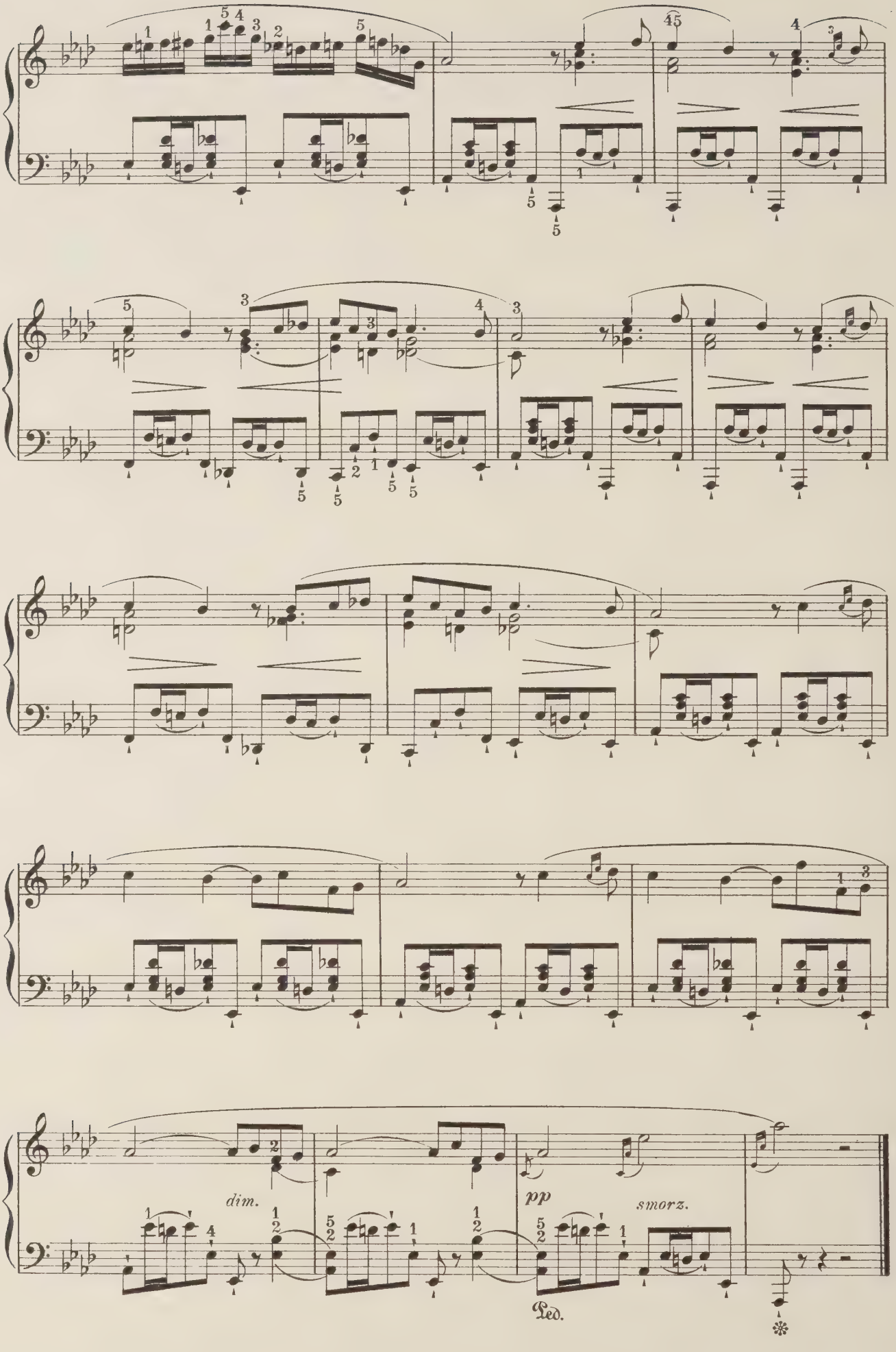
Shepherd's Song.

IDYL.

J. SCHULHOFF, Op. 23. № 1.



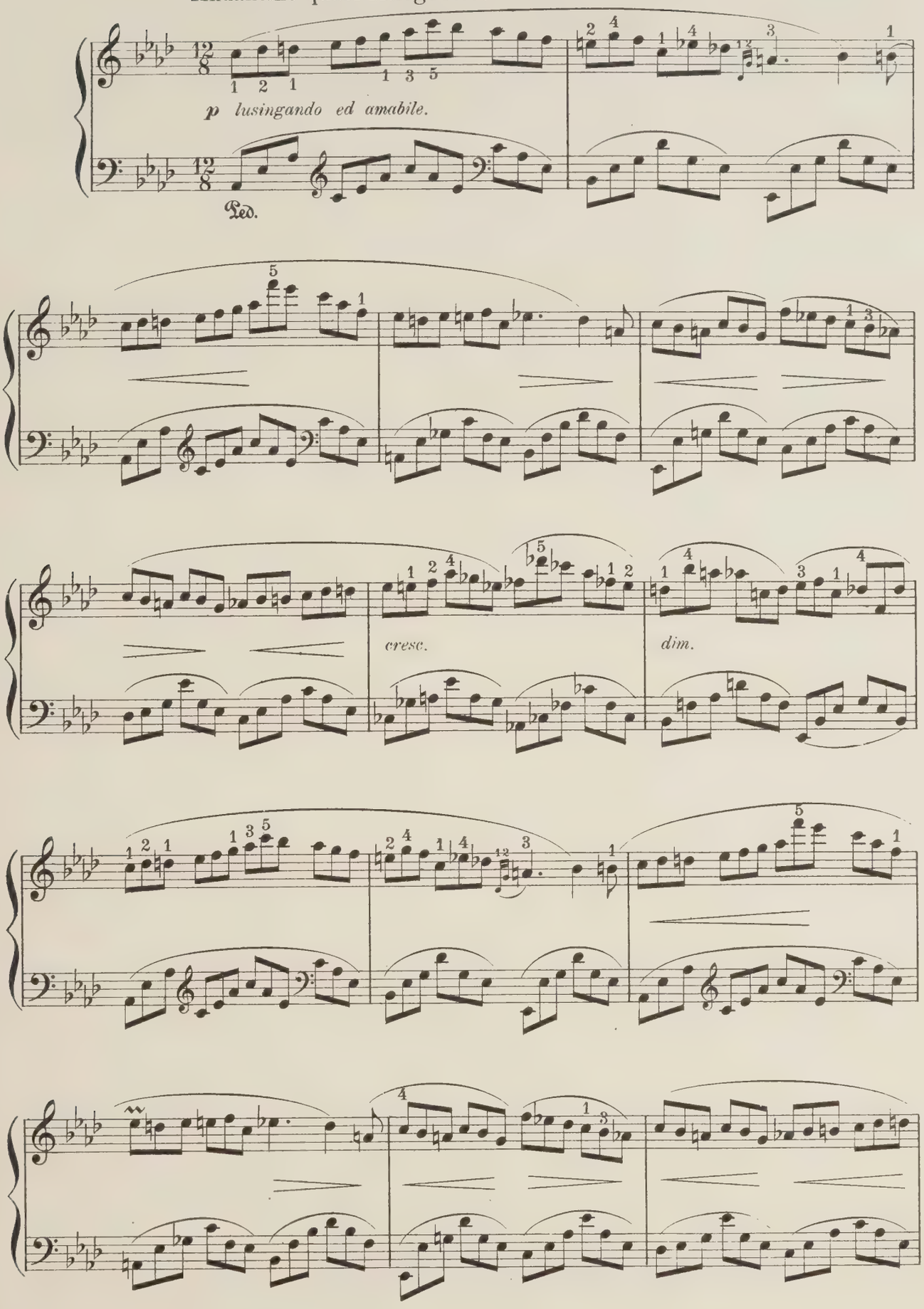

ten.
cresc.
f
p
dimin.


dim.
pp
smorz.
Ped.

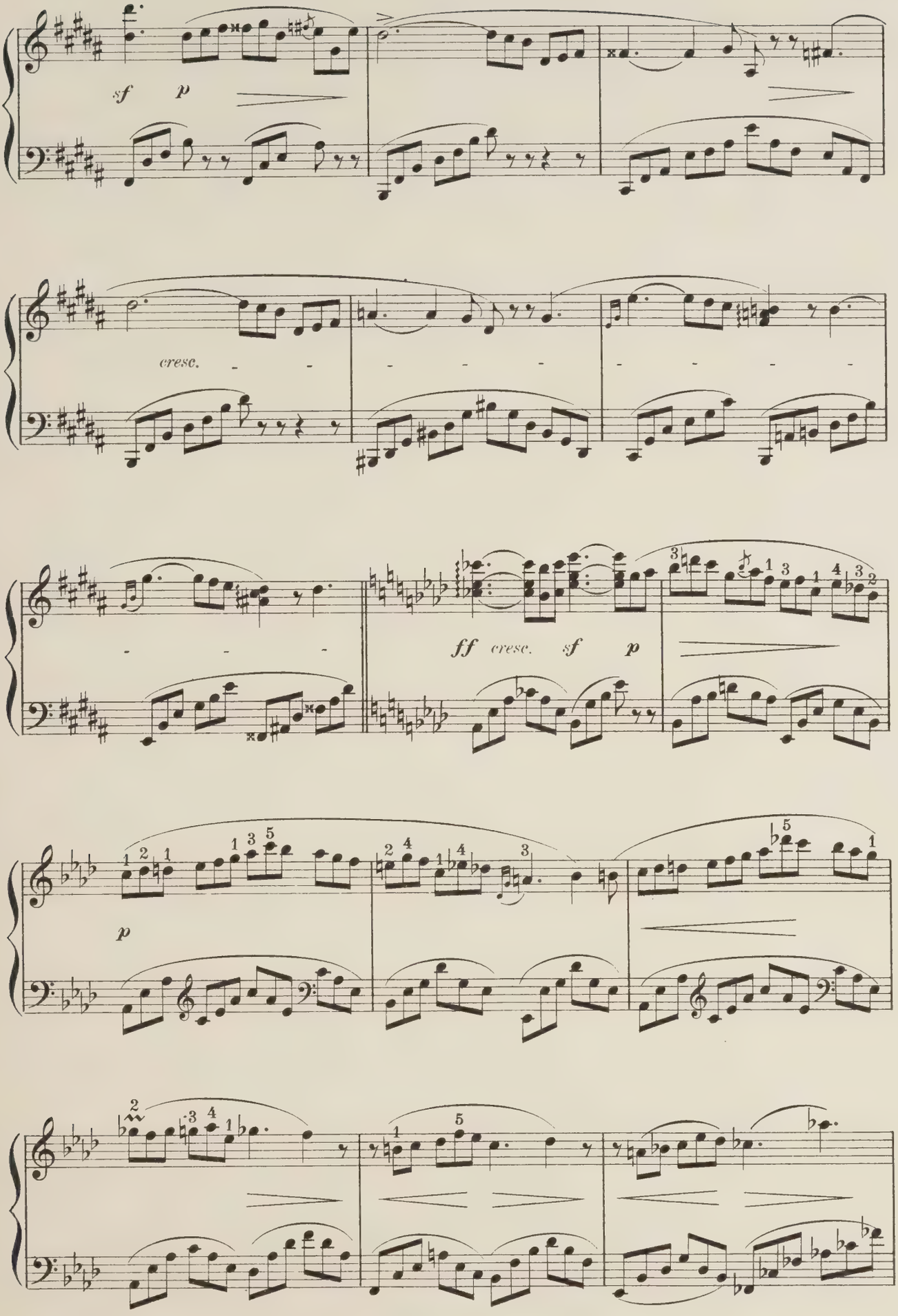
Album Leaf.

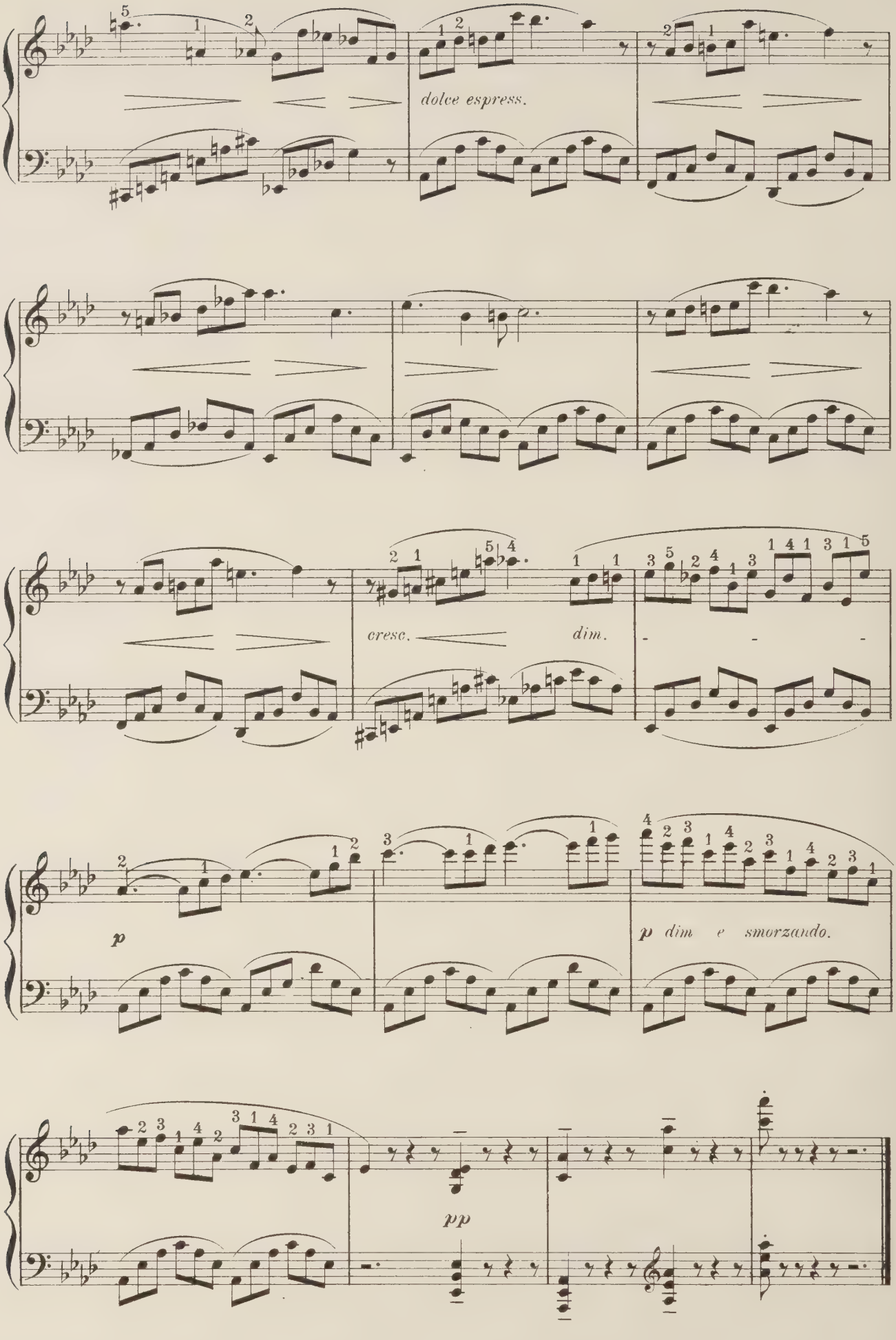
S. JADASSOHN, Op. 63. No 5.

Andantino quasi Allegretto.




cresc.
dim.
p
molto espressivo
cresc.
ff sempre cresc.


sf p
cresc.
ff cresc. sf p
p


dolce espress.
cresc.
dim.
p
p dim e smorzando.
pp



Claudius Stern

CONSTANTIN (IVANOVITCH EDLER VON) STERNBERG

CONSTANTIN (IVANOVITCH EDLER VON) STERNBERG was born at St. Petersburg in 1852, and took up the study of music at Leipsic in 1865 under Moscheles, Reinecke, Richter and Hauptmann. Two years later he began the career of opera conductor, starting in Leipsic with light opera, and closing at the court opera in Mecklenburg. In 1874 he resumed the study of the piano, studying with Kullak, and was then made pianist to the court of Frederick Francis II. From 1874 to 1879 he played in all the principal concerts in Germany, Switzerland, Austria and Turkey, and in 1879 made an extended concert trip through all Russia, including Siberia, into Asia Minor and Central Asia.

Upon returning to Berlin he was summoned before Emperor William I. and immediately afterwards came to the United States for a season of one hundred concerts. With the exception of occasional visits to Europe he has remained here ever since, and has introduced a large number of novelties every season. In 1886 he became director of the College of Music at Atlanta, Georgia, but in 1890 established his School of Music in Philadelphia. He has not, however, given up concert work entirely. He has friendly relations with Moszkowski, both the Scharwenkas, Godard, and almost all other European composers. He has taken an active part in the promotion of music in America as a composer, player, essayist, conductor and teacher.

Besides a number of orchestral, vocal, and chamber music works, he has written over two hundred piano pieces, most of which are of value for their construction as well as their brilliancy. Among them may be mentioned especially the following:

Op. 20: Three pieces (*Caprice*, *Gavotte*, *Etude*), Op. 22: Ten piano pieces, *Al Fresco*, Op. 9: *Concert Polonaise* in D, Op. 38: *Concert-Polonaise* in C, Op. 26: *Humoreske*, Op. 49: *On the Lagoon and Tarantella*, Op. 50: *Staccatella*, Op. 56: *Six Scenes Mignonnes*, Op. 57: *Chasseresse*, Op. 58: *Passepied*, Op. 59: *Seladon*, *Impromptu Valse*, Op. 63: *Air de danse*.

Le tourbillon

a Mlle Josephine Edelheim

Constantin Sternberg
Op. 68 No 1.

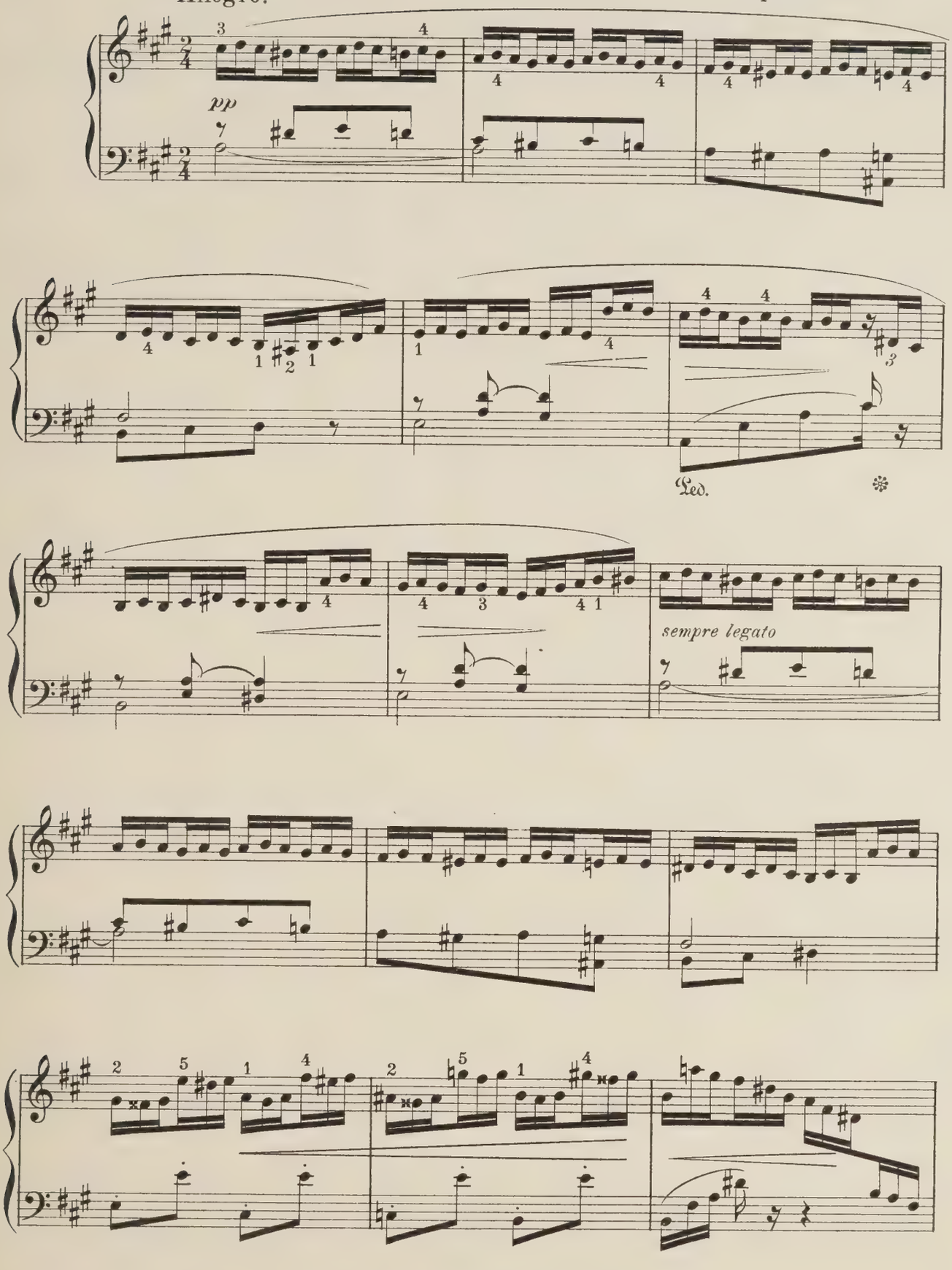


To Miss Josephine Edelheim.

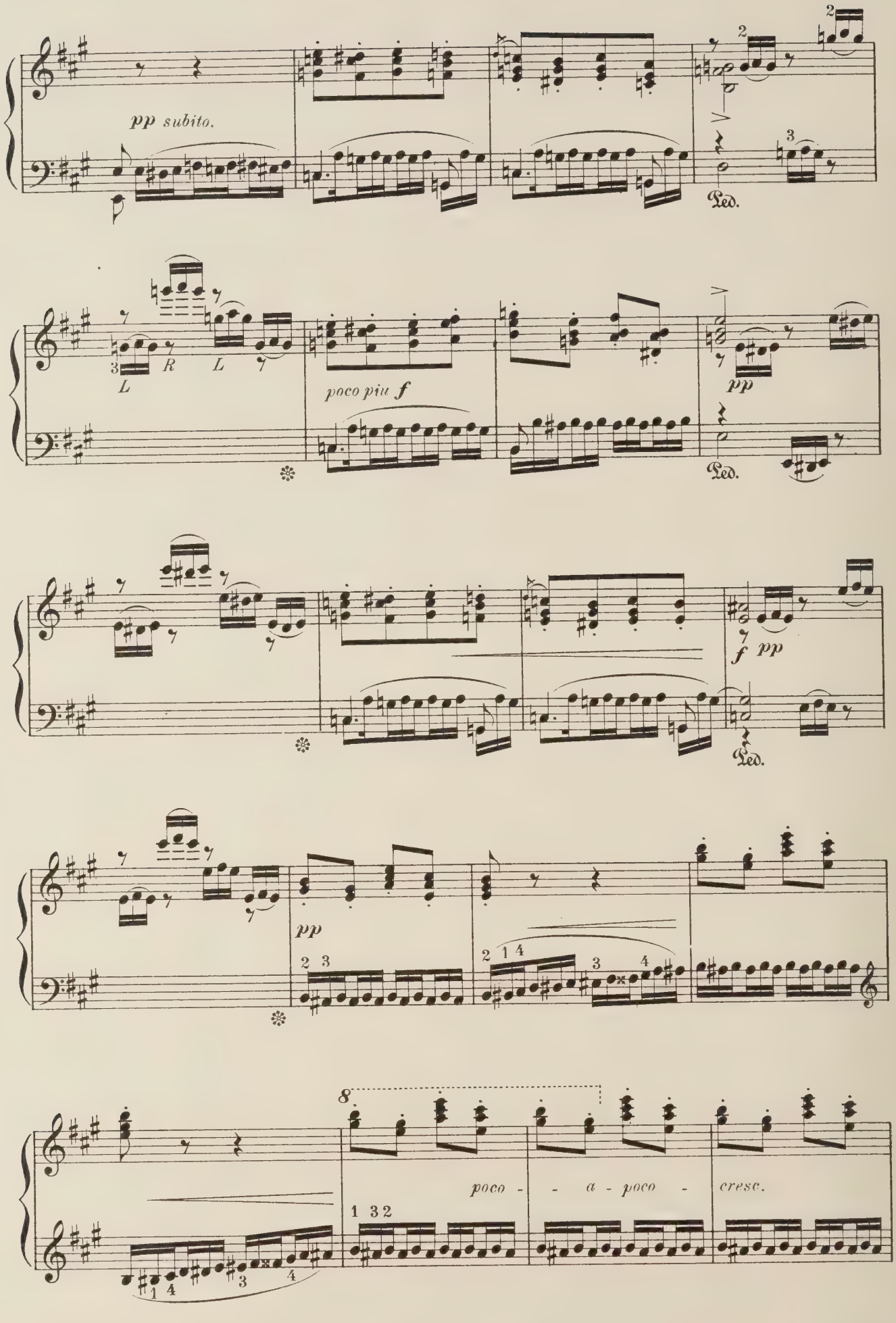
Le Tourbillon.

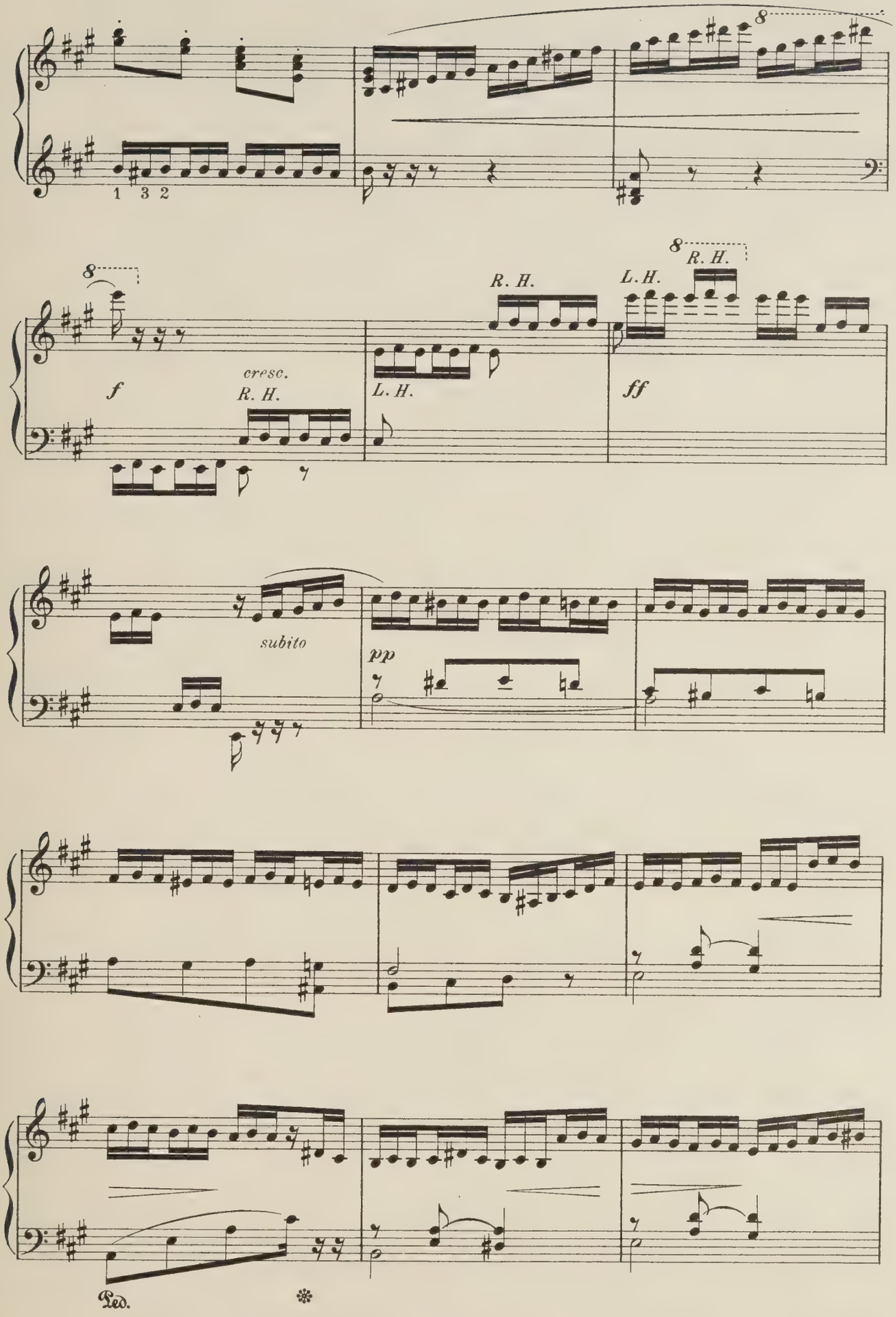
CONSTANTIN STERNBERG,
Op. 68. № 1.

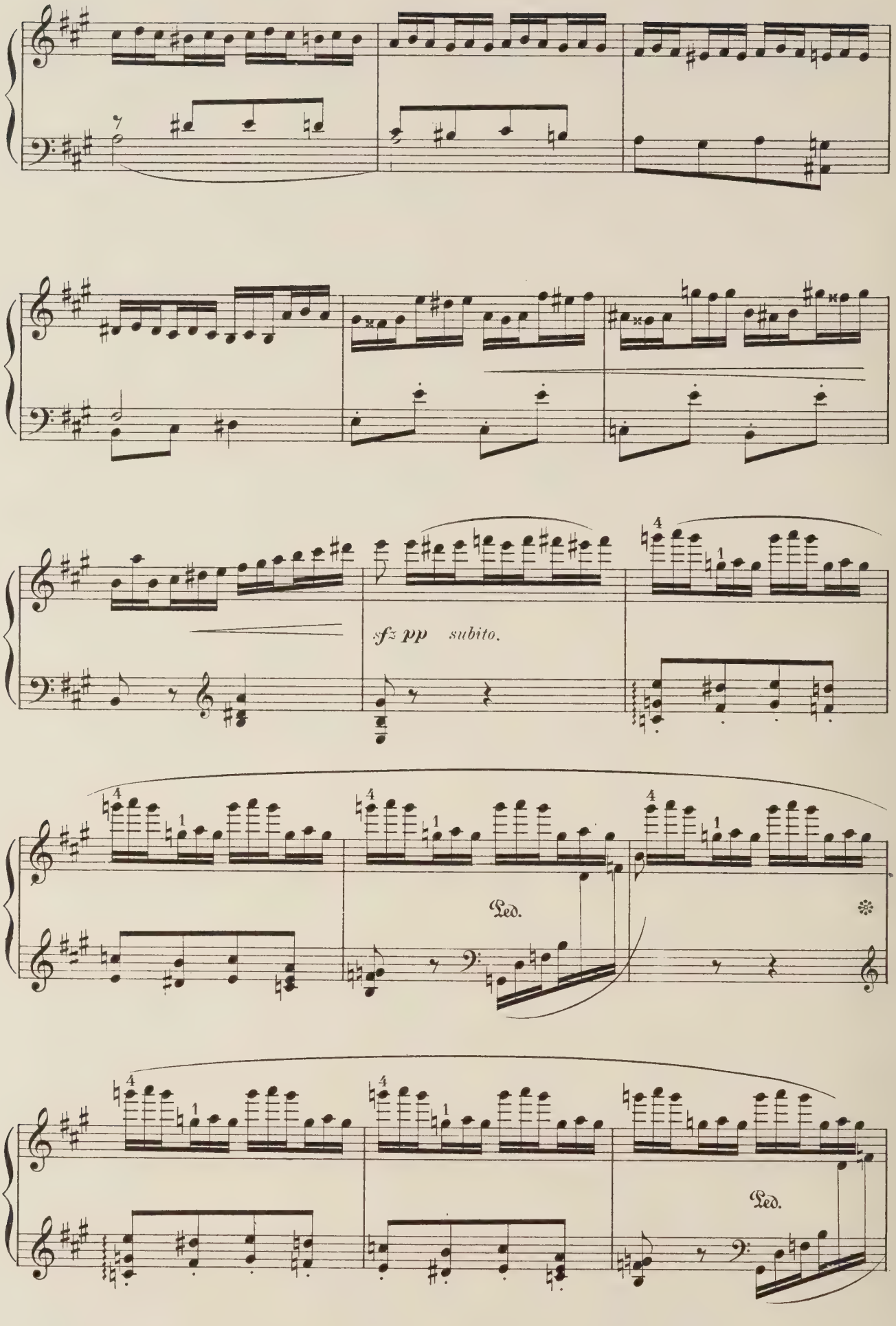
Allegro.

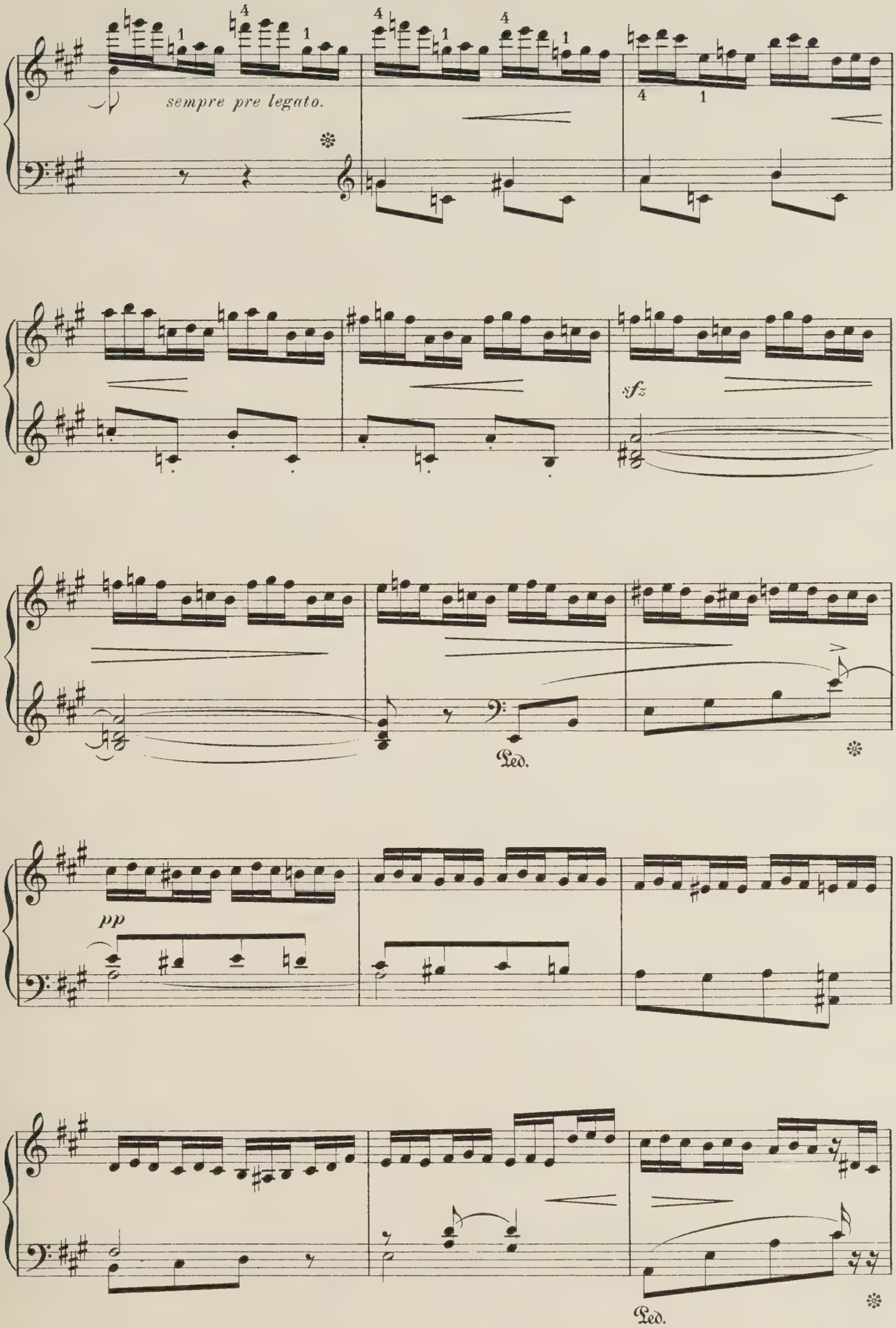


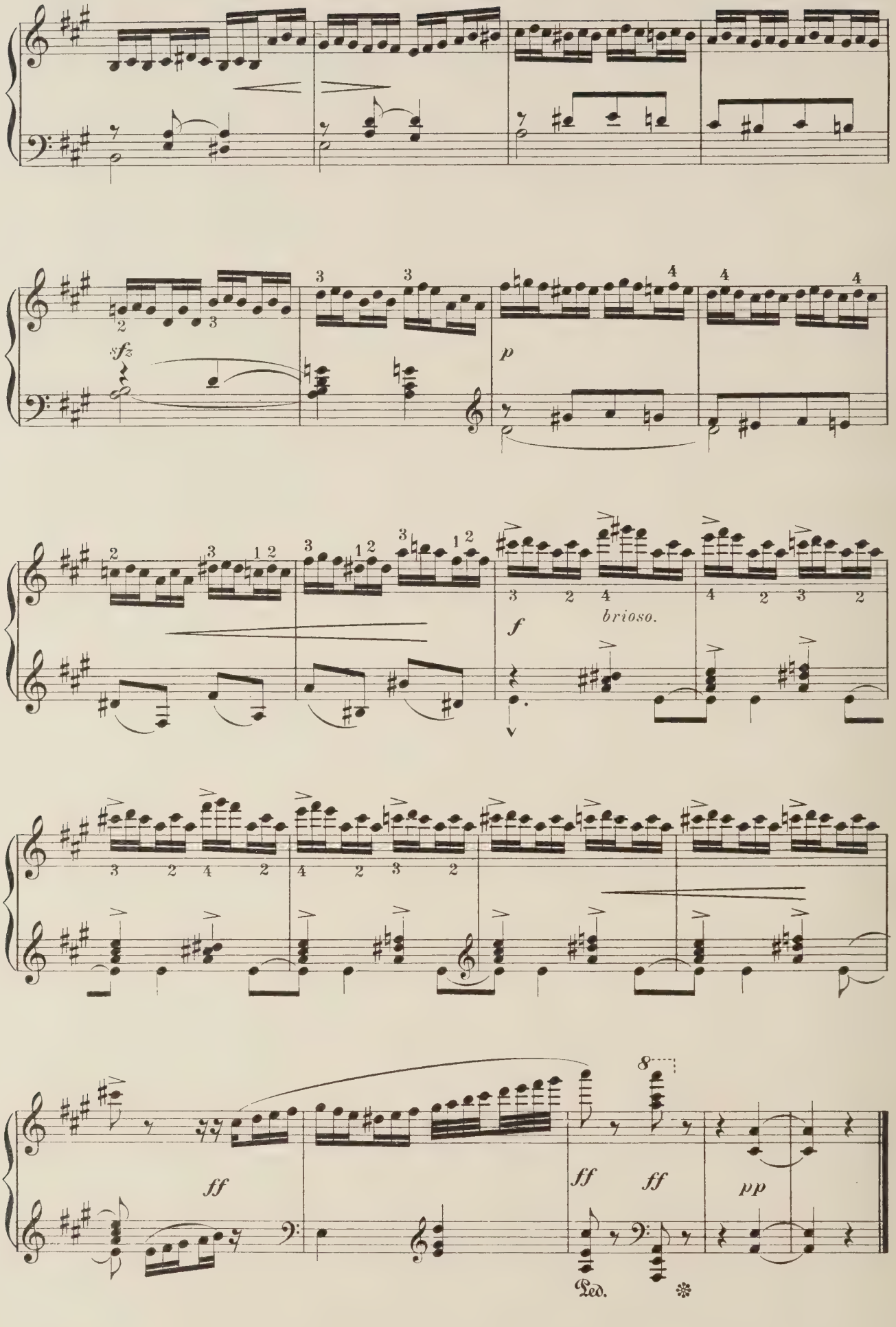
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pp subito.
Ped.
poco piu f
pp
Ped.
f pp
Ped.
pp
poco - - a - poco - cresc.


8
1 3 2
8
f
cresc.
R. H.
R. H.
L. H.
8
R. H.
L. H.
ff
subito
pp
Ped.


sfz pp subito.
Ped.
Ped.

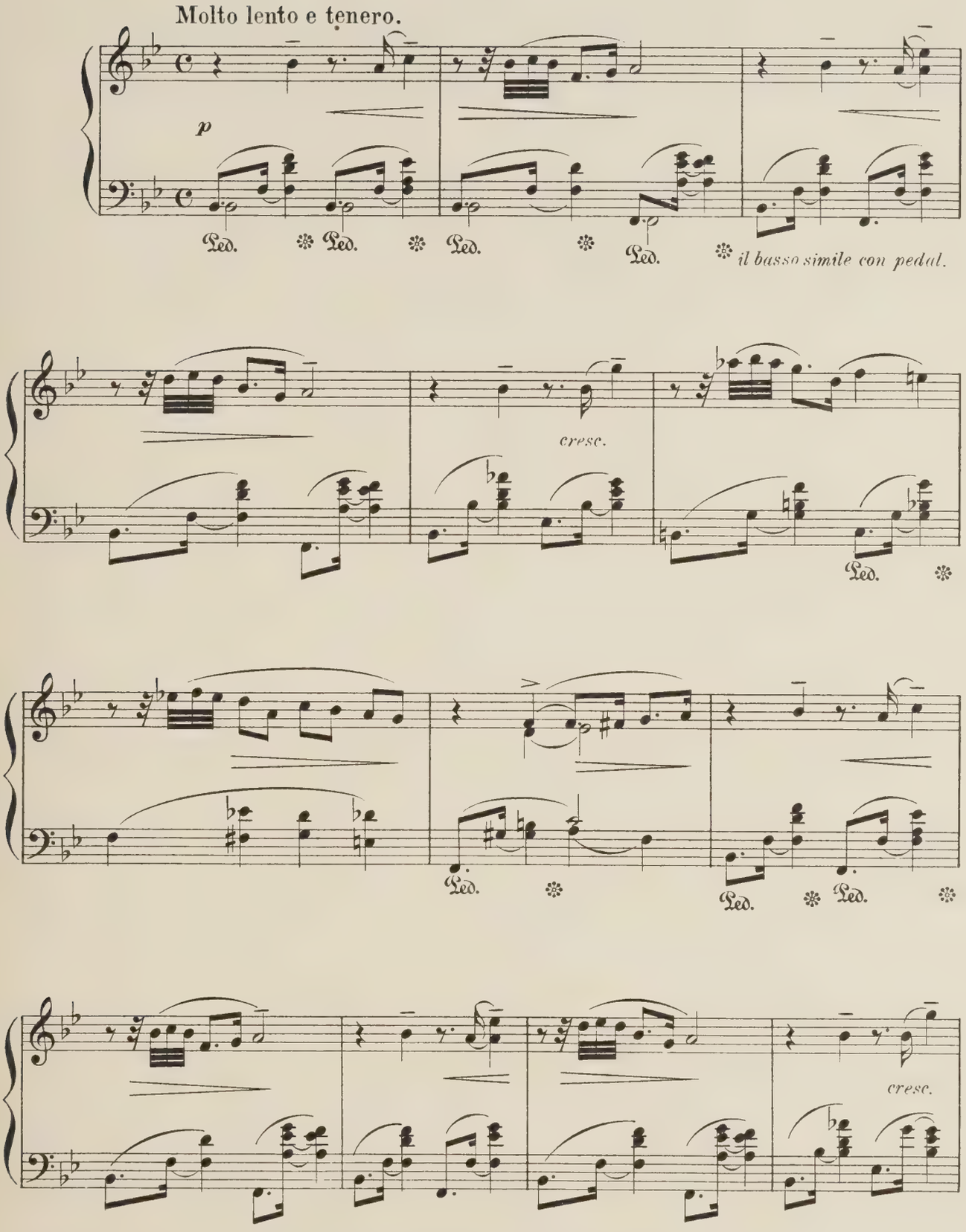

sempre pre legato.
sfz
Ped.
pp
Ped.


sfz
p
f
brioso.
ff
ff
ff
pp
8
Ped.

To Henry G Andrès.

Songe d'amour.

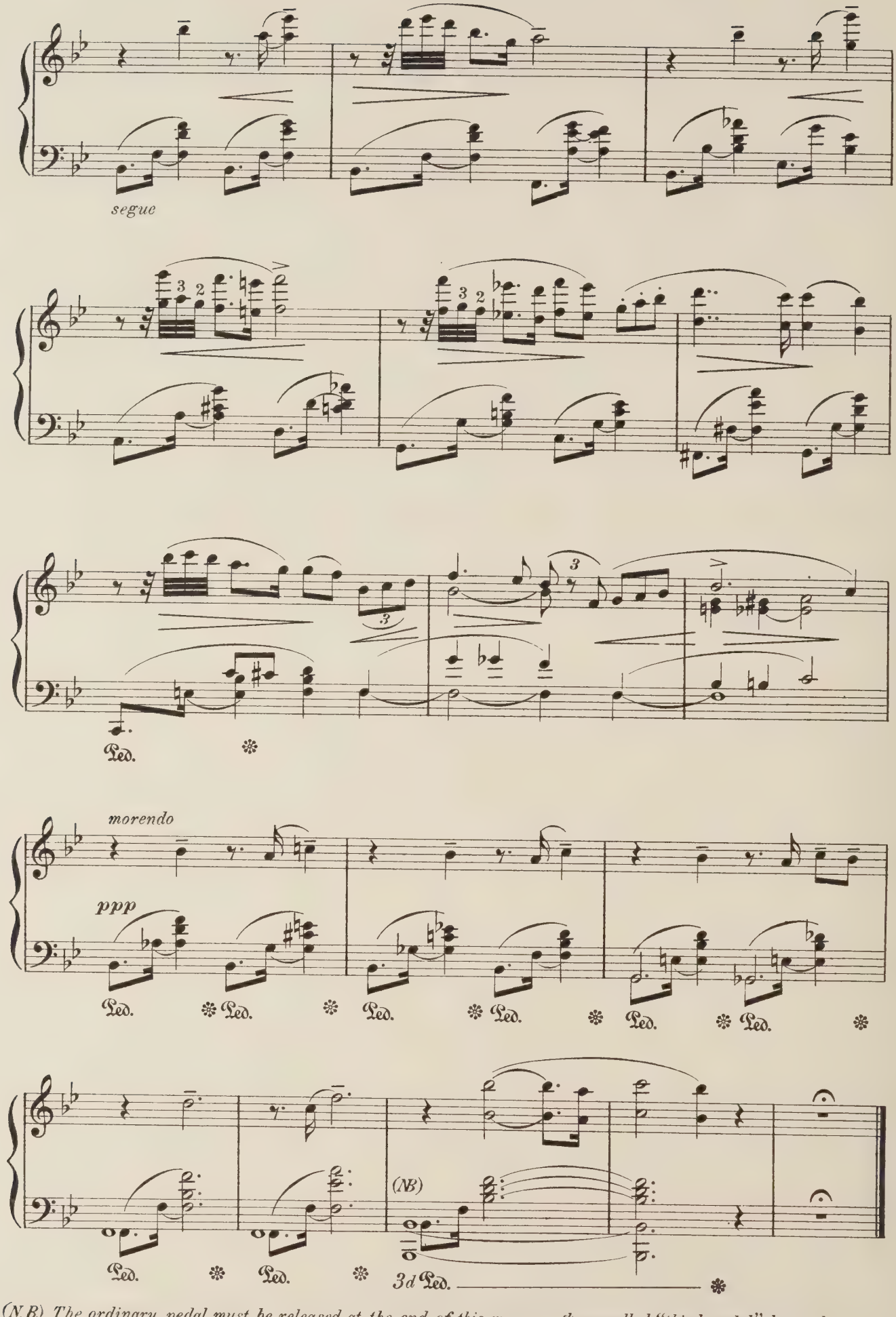
CONSTANTIN STERNBERG.
Op. 68. № 2.



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con tinto.
diminueto.
p
Ped.
Un pochetto piu mosso.
f
agitato
f
cresc.


ff appassionato
ff
lungo
subito calanto
mf
pp
f
ri - te - nu - to
Tempo I.
pp
Ped.
Ped.
Ped.
Ped.



(N.B) *The ordinary pedal must be released at the end of this measure, the so-called "third pedal" lasts through both measures.*

Siciliano.

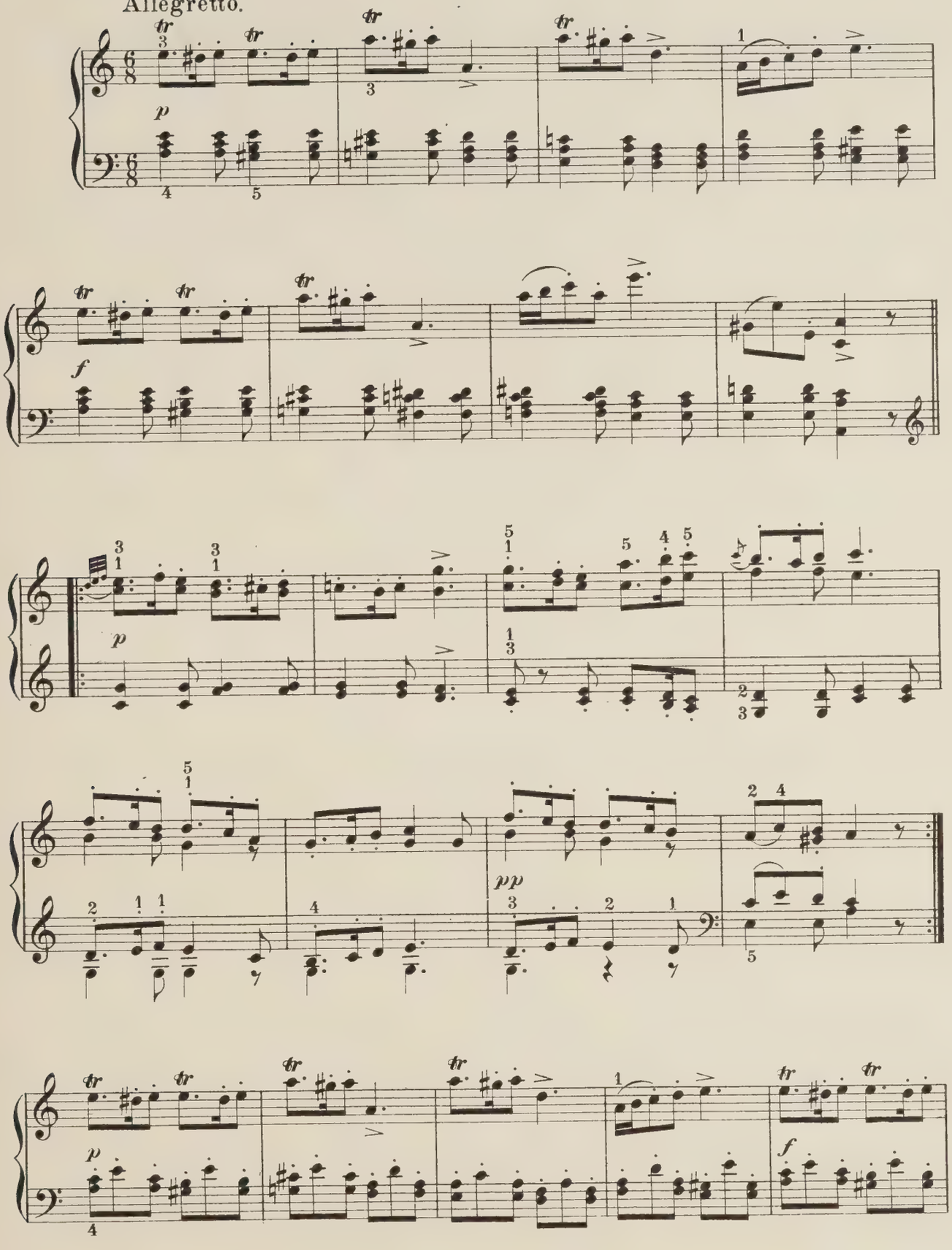
from the Sonata

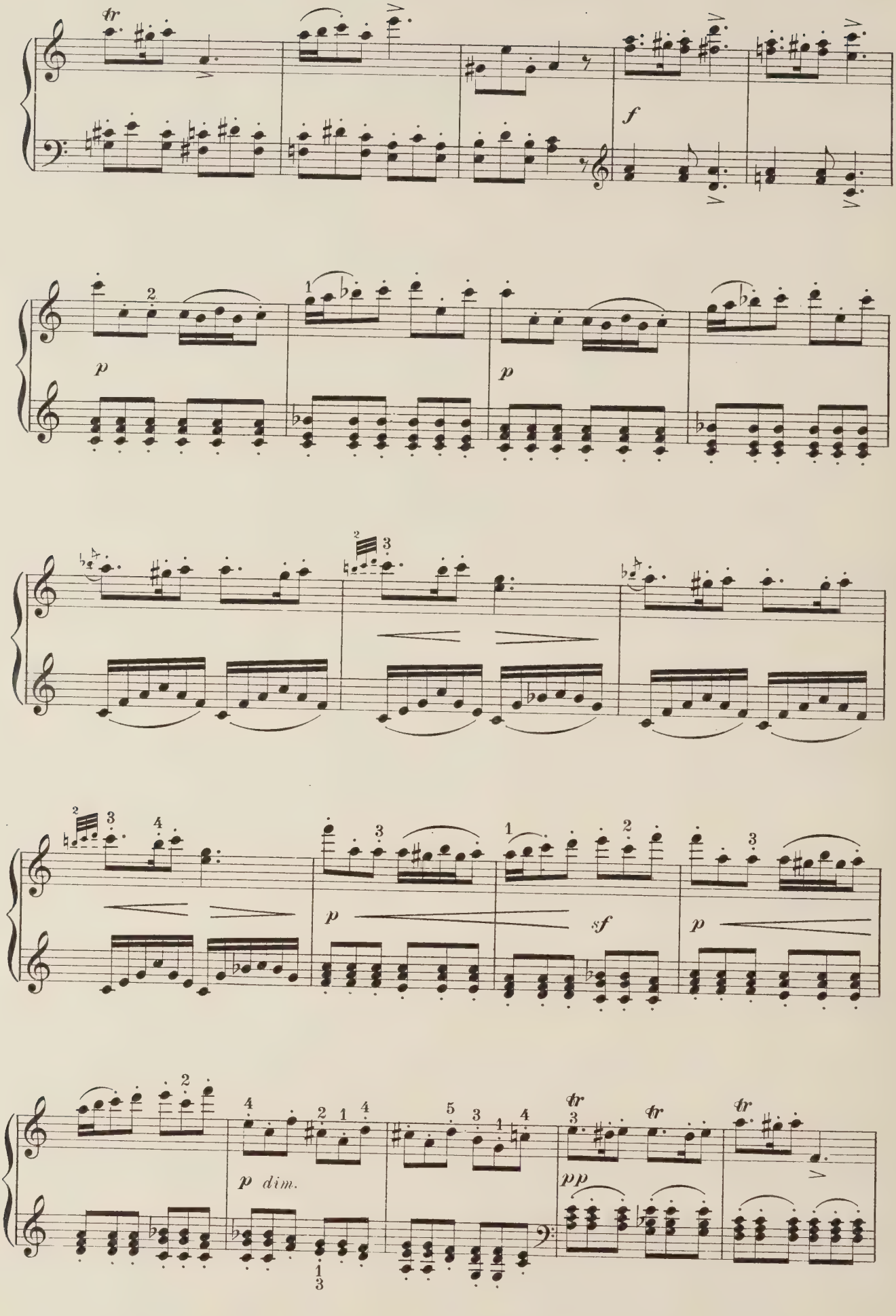
For VIOLIN and PIANO in A Minor.

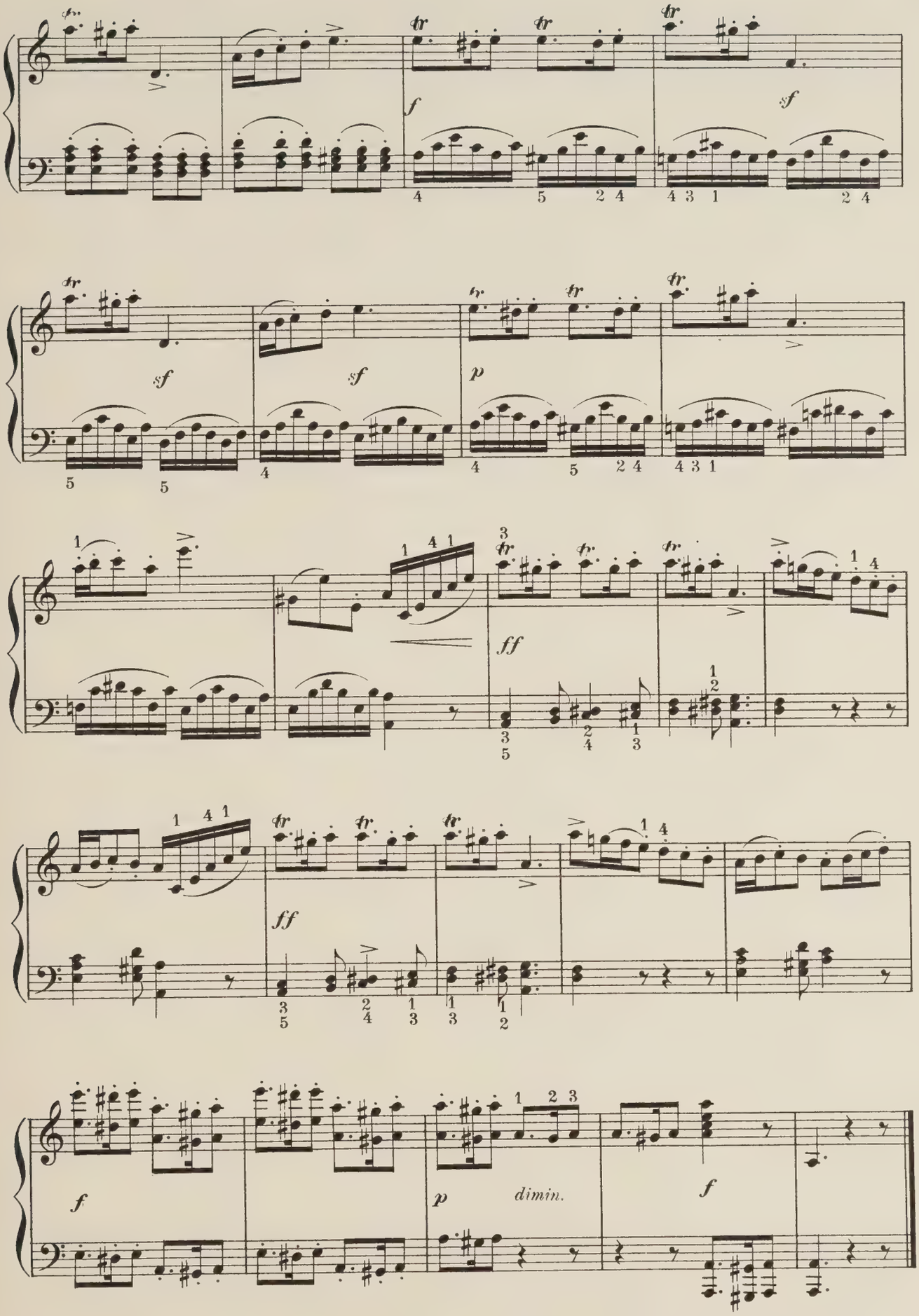
Op. 10. No 5.

C. M. v. WEBER.

Allegretto.

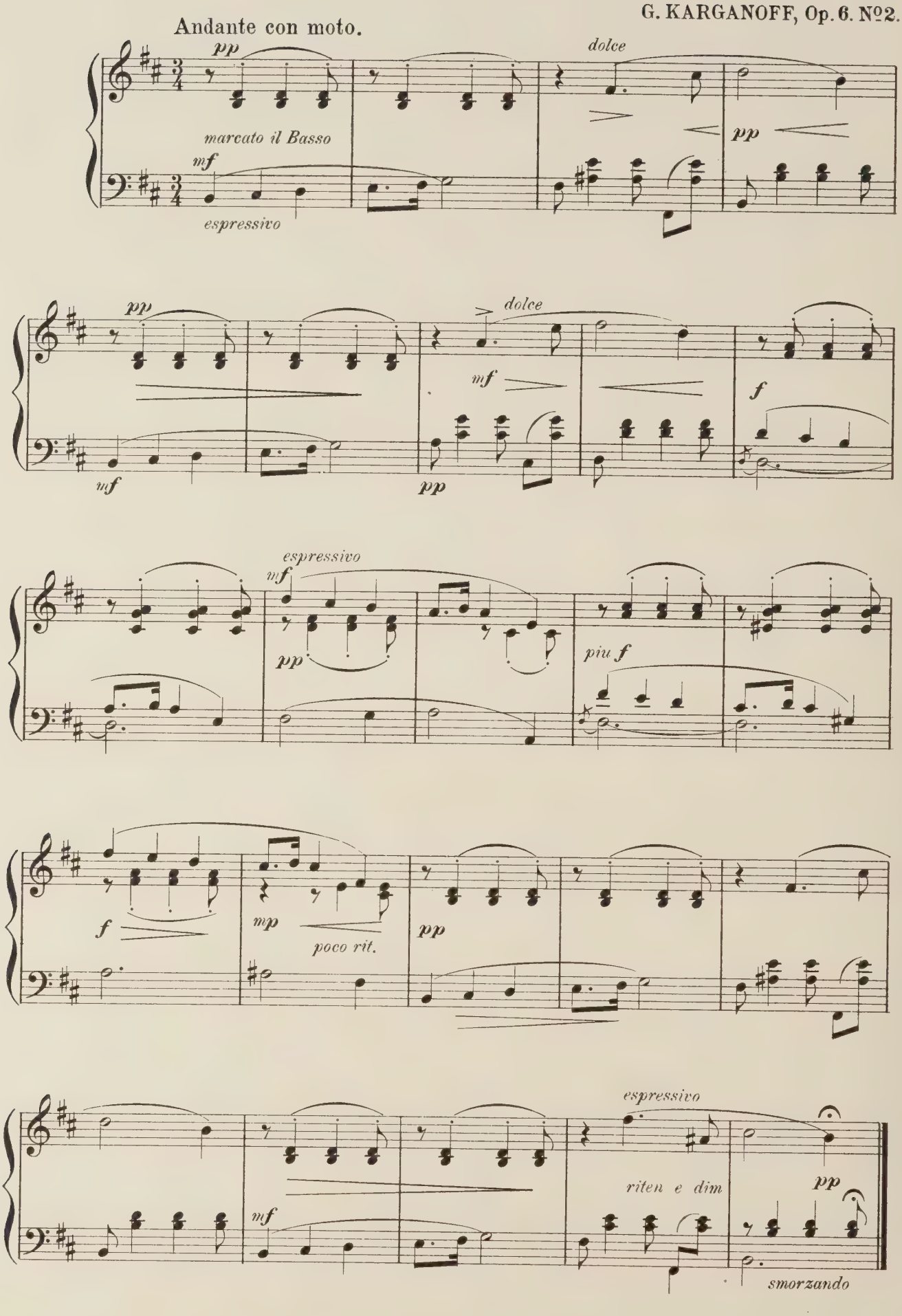



tr
f
p
p
p
p
sf
p
p dim.
pp
tr
tr
tr


tr
f
sf
p
ff
dimin.

Arabesque.

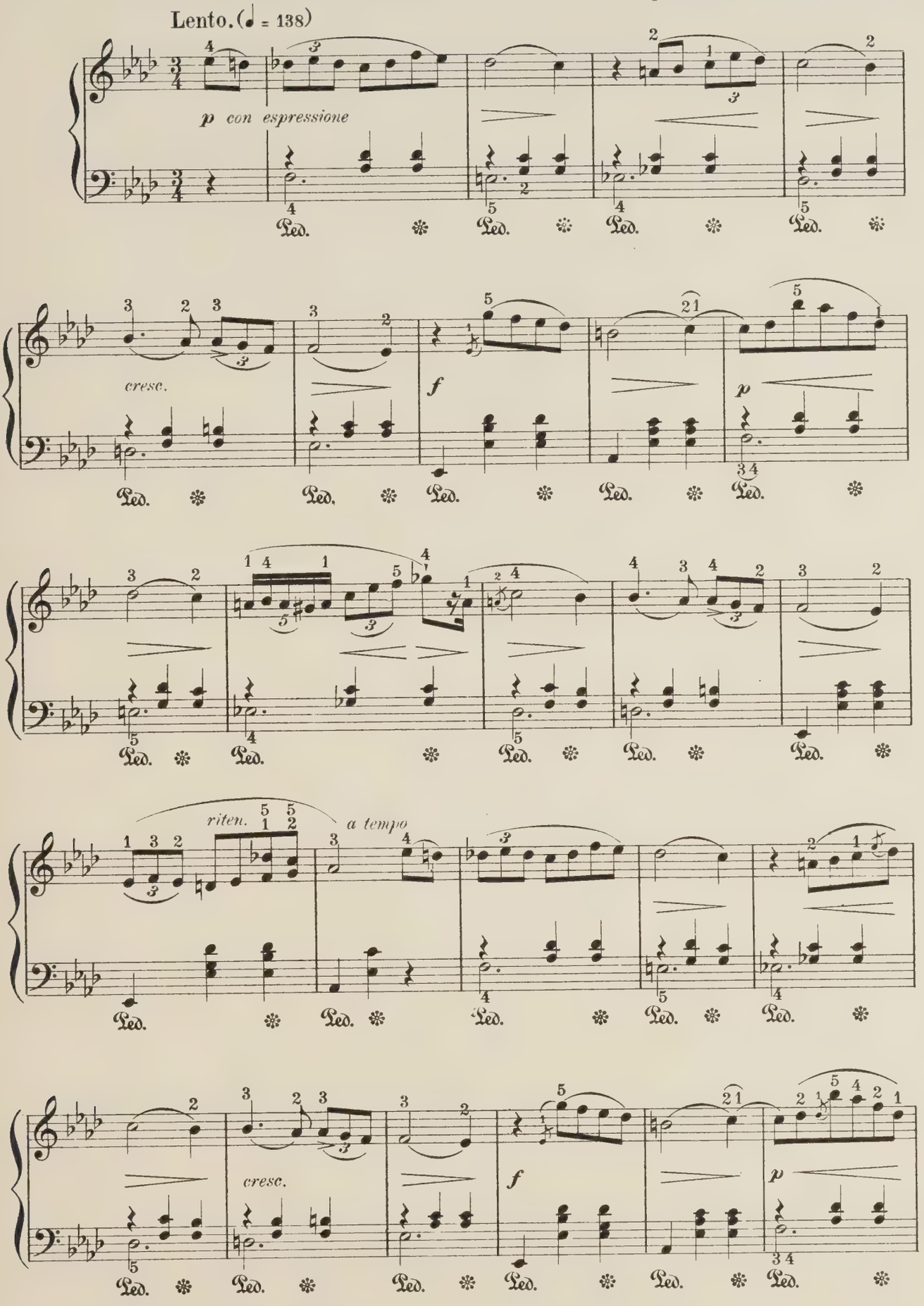
G. KARGANOFF, Op. 6. №2.

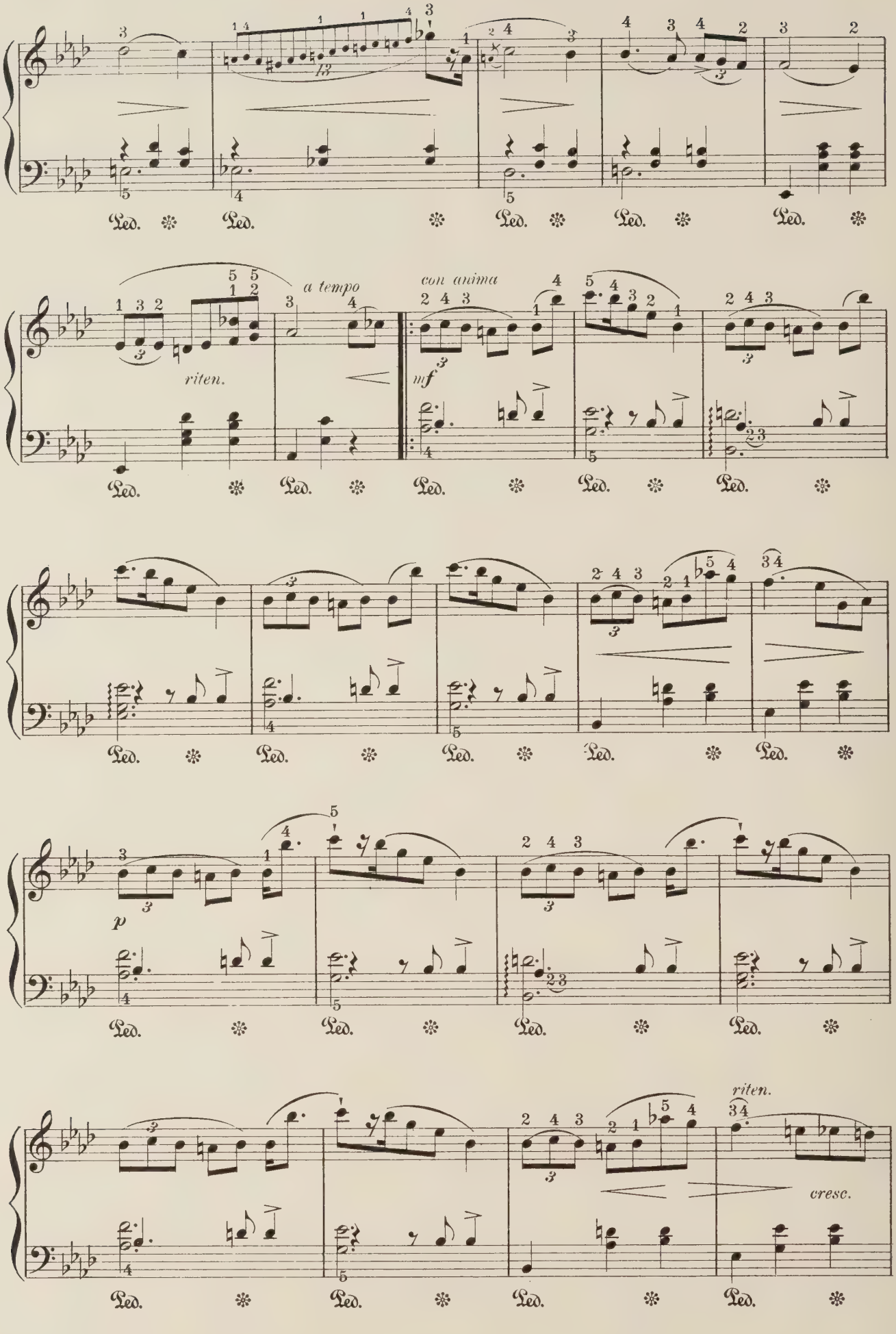


Valse.

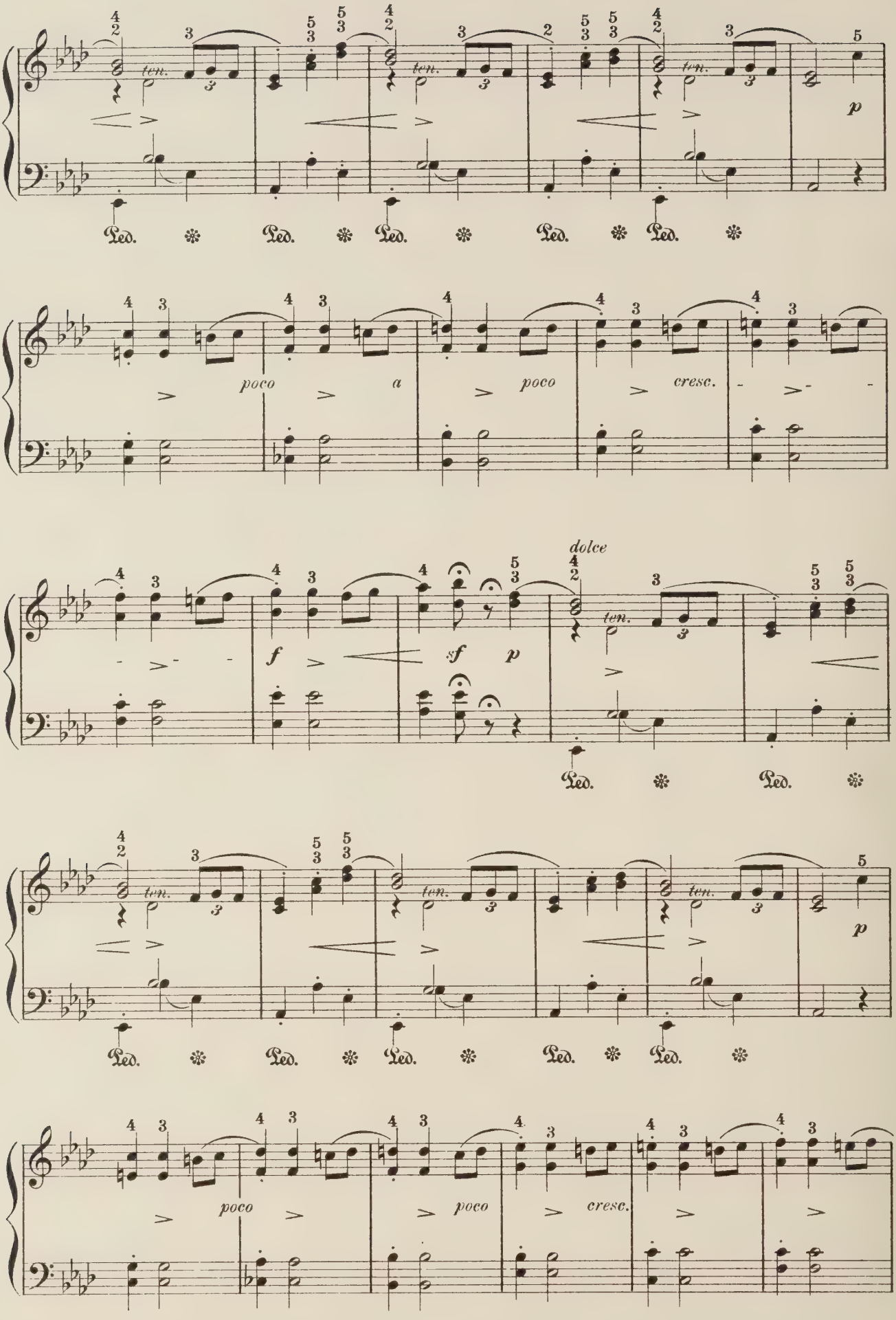
F. CHOPIN,

Op. 69. №1. Oeuvre posthume.




a tempo
riten.
con anima
mf
p
riten.
cresc.


a tempo
con forza
p
cresc.
f
p
riten.
1.
a tempo
2.
a tempo
dolce
tr.
Ped.


ten.
p
poco a poco cresc.
f
sf p
dolce
Ped.



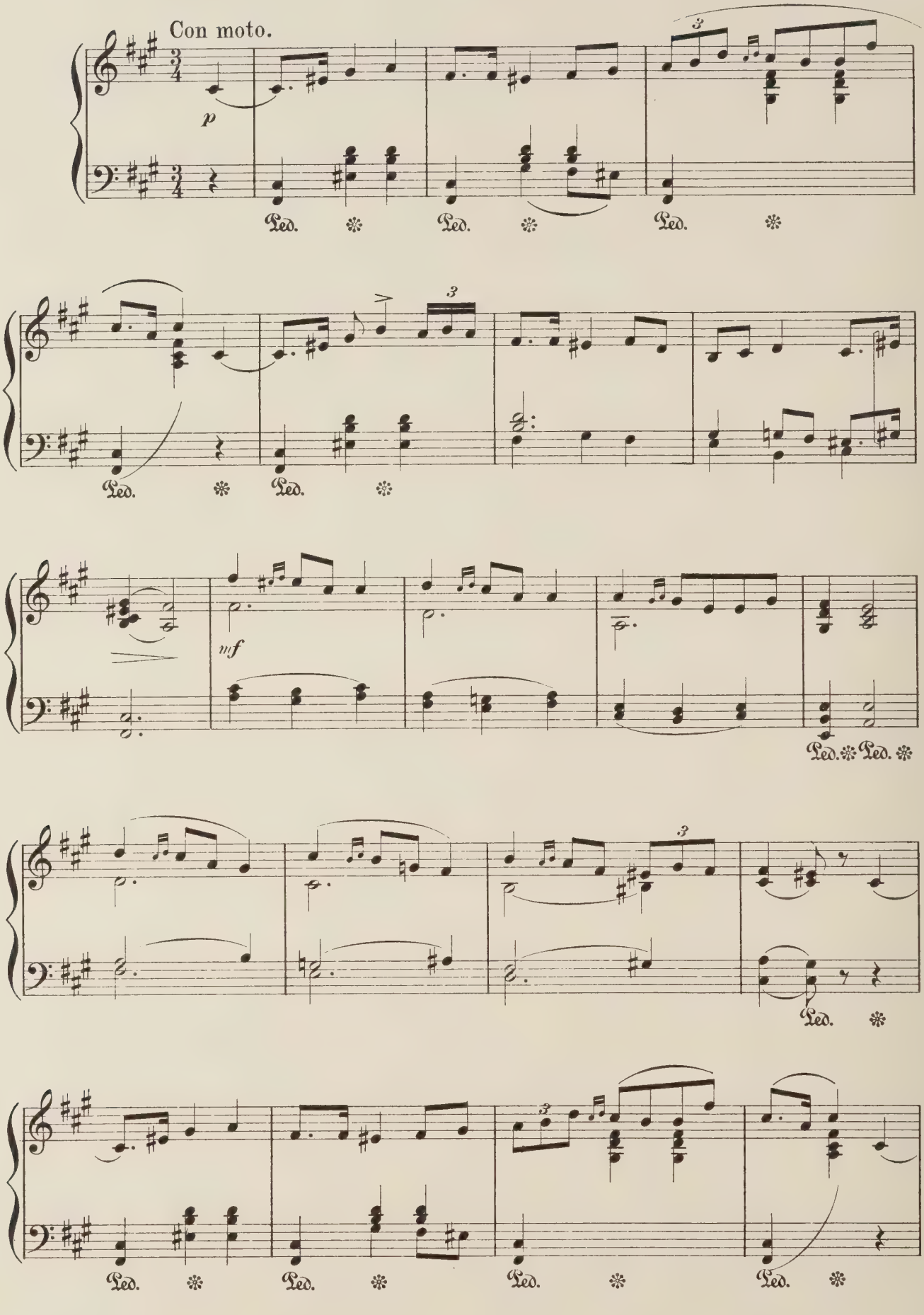
EDITOR'S NOTE TO CHOPIN'S VALSE, OP. 69, NO. 1.

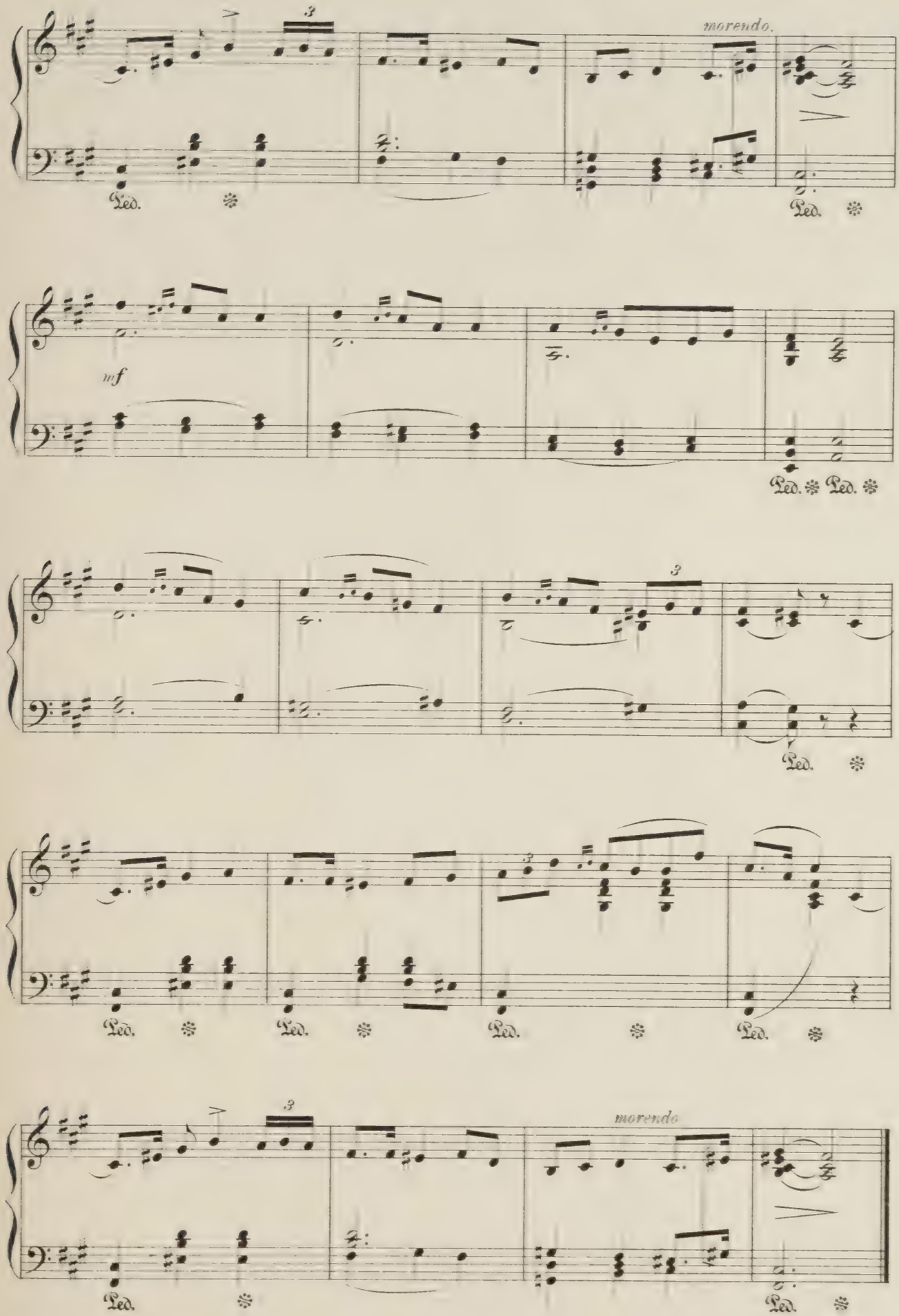
Edward Dannreuther in his interesting essay on Chopin, published in " Famous Composers and Their Works," relates : —

" Another and similar journey to Marienbad, Dresden, Leipsic, was made in the following summer, (1836,) the principal object of both tours being, it would seem, an affair of matrimony. Briefly stated, the facts are as follows: Three sons of Count Wodzinski had been educated at the school of Chopin's father. As a boy Chopin had repeatedly stayed with their parents in the country, and made the acquaintance of their little sister Maria. The family left Poland after the Russian occupation, and settled temporarily at Geneva. Chopin now and then wrote to them. He visited them at Dresden in 1835, when they were on the way back to Poland; and joined them again at Marienbad in 1836, where he proposed to Mdlle. Maria, still in her teens. He was rejected on the ground, if we may accept the lady's statement, that ' she could not run counter to her parents' wishes, ' etc. Not long afterwards she was married to a son of Chopin's godfather, Count Frederick Skarbeck. The little love story has been variously related, and turned into something like a novel. The present writer's impression is that the relatives on both sides (probably the younger people more than the elders) were at first desirous of a match; that the young lady was courted *comme il faut,* and that, eventually, a better *partie* was found for her. Among Chopin's posthumous works there is a plaintive little ' Tempo di valse ' in F minor (op. 69, No. 1) dated ' Dresden, September, 1835, pour Mdlle. Marie,' the autograph of which she treasured as *L'Adieu.*"

Folk-Song.

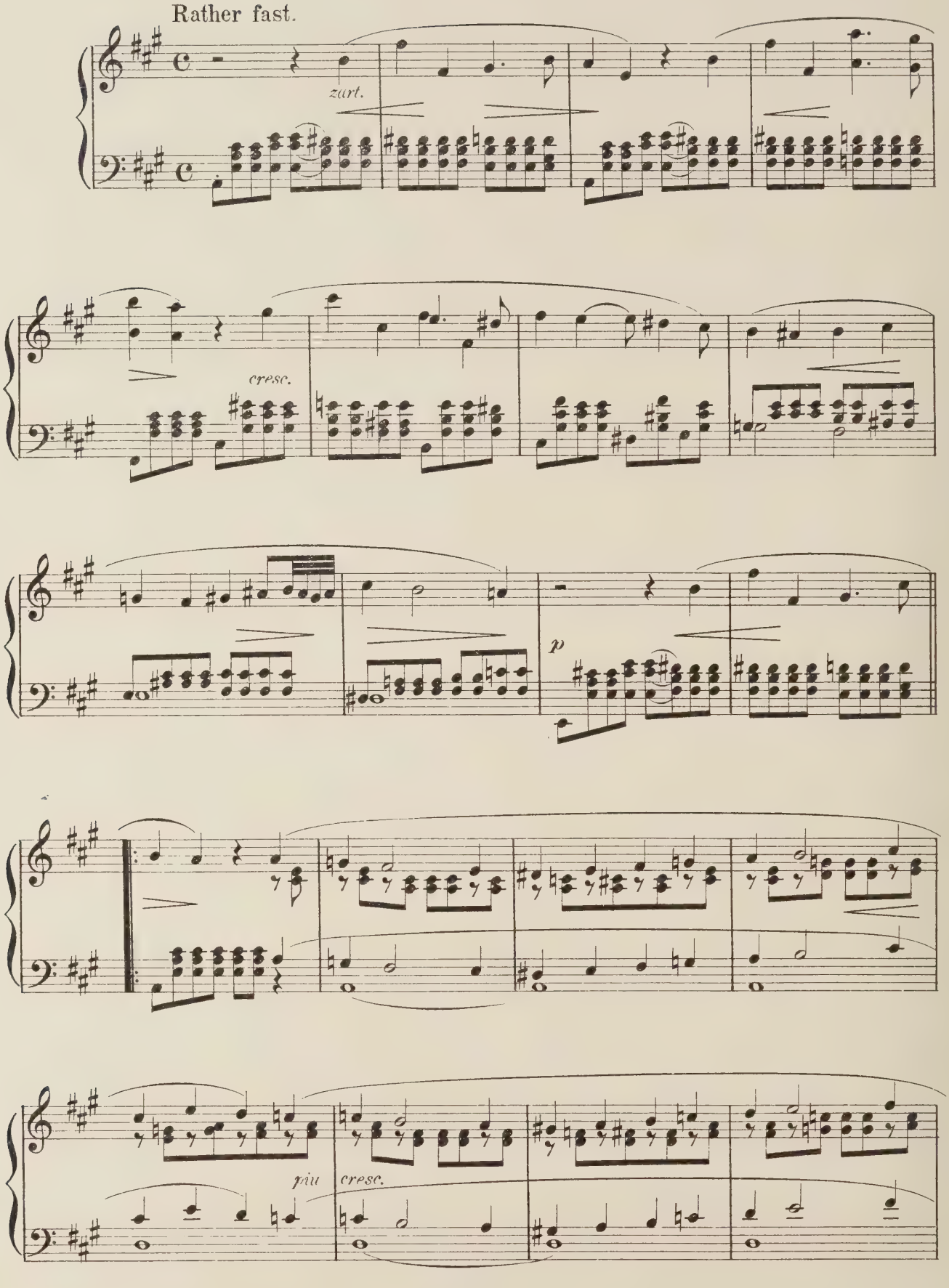
Edw. GRIEG, Op. 12. No 5.

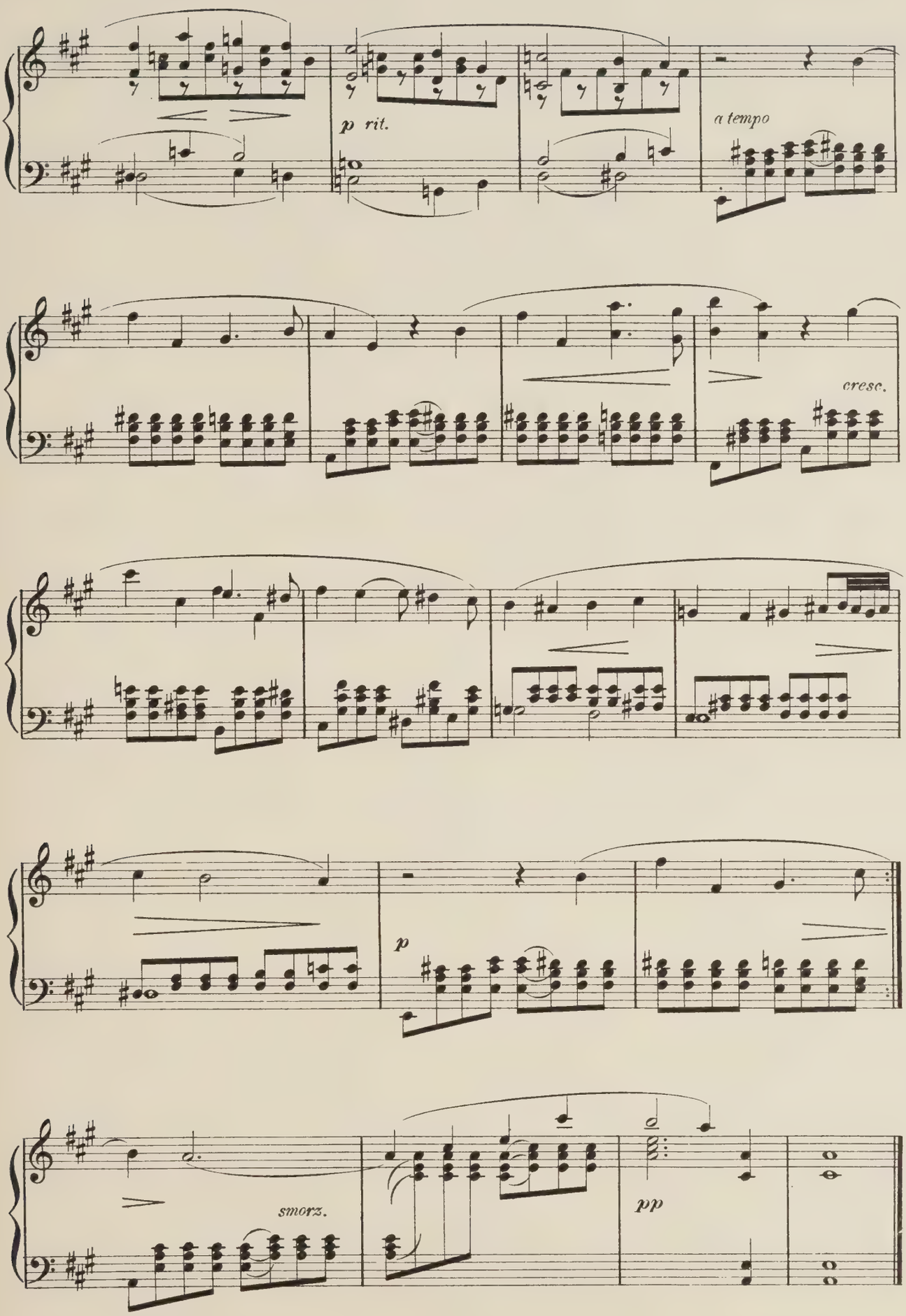



morendo.
Ped.
mf
morendo

Album Leaf.

WILH. CLAUSSEN.



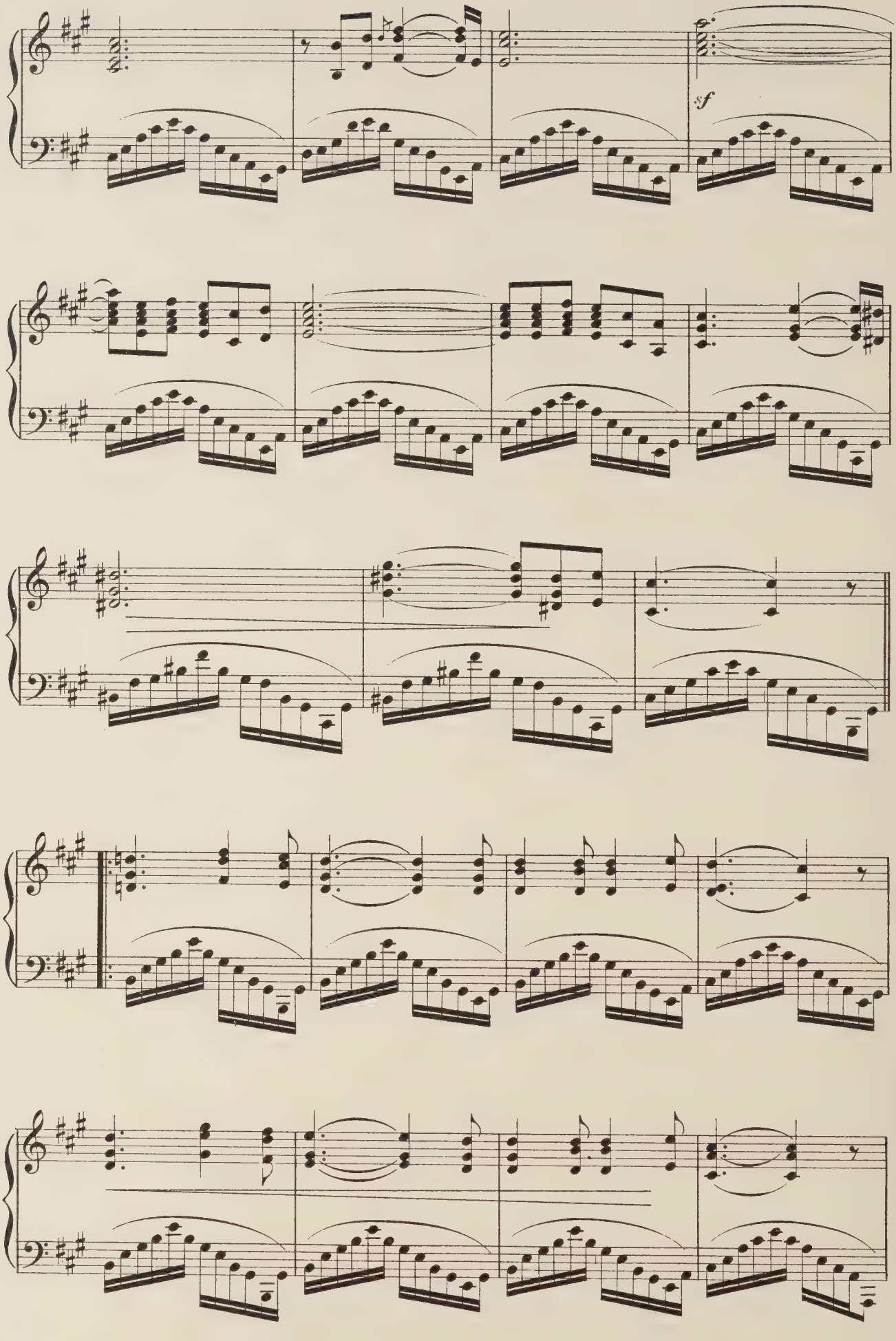

p rit.
a tempo
cresc.
p
smorz.
pp

Barcarole.

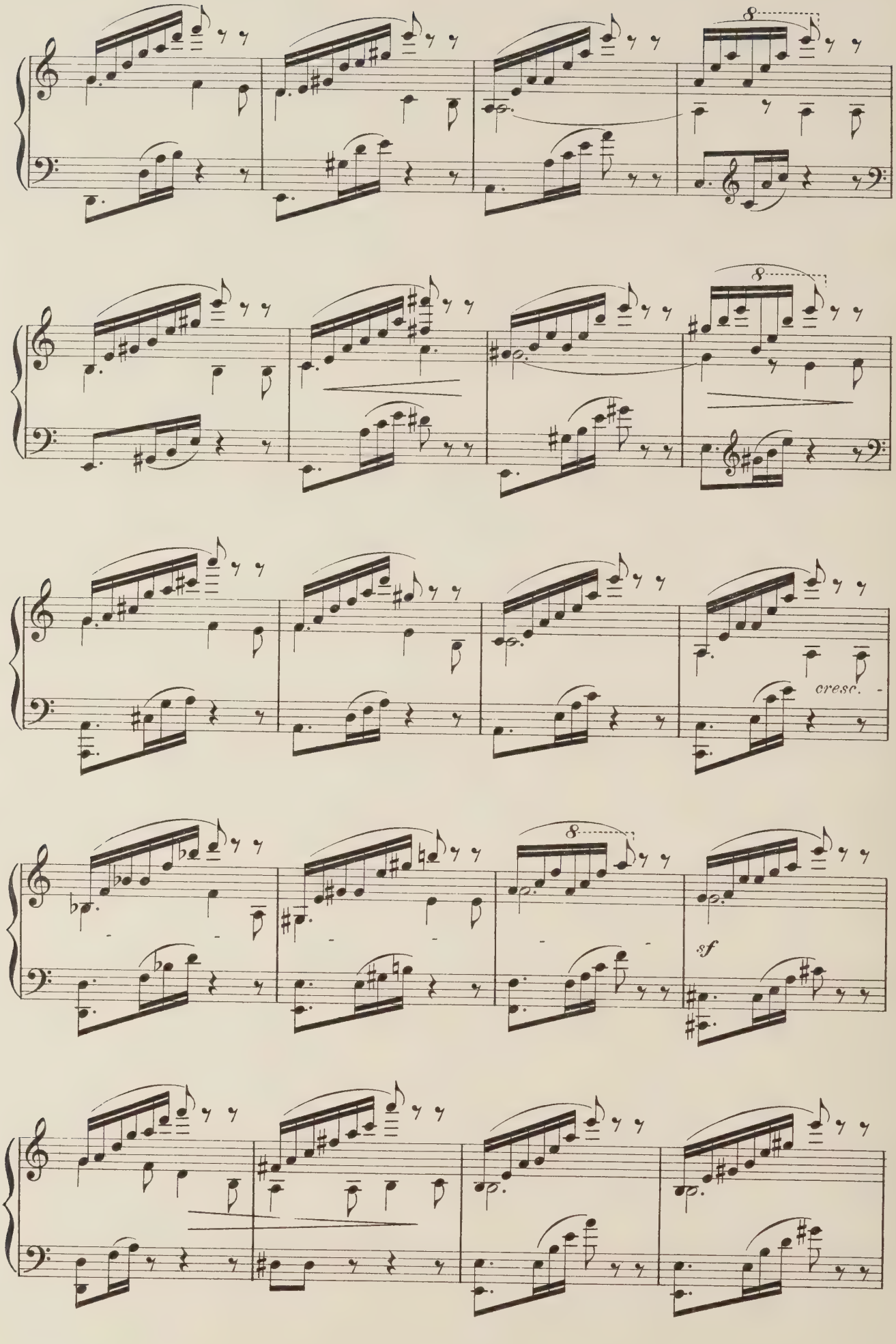
A. RUBINSTEIN Op. 45.




cresc.
sf
mf


sf


f
p
8
8

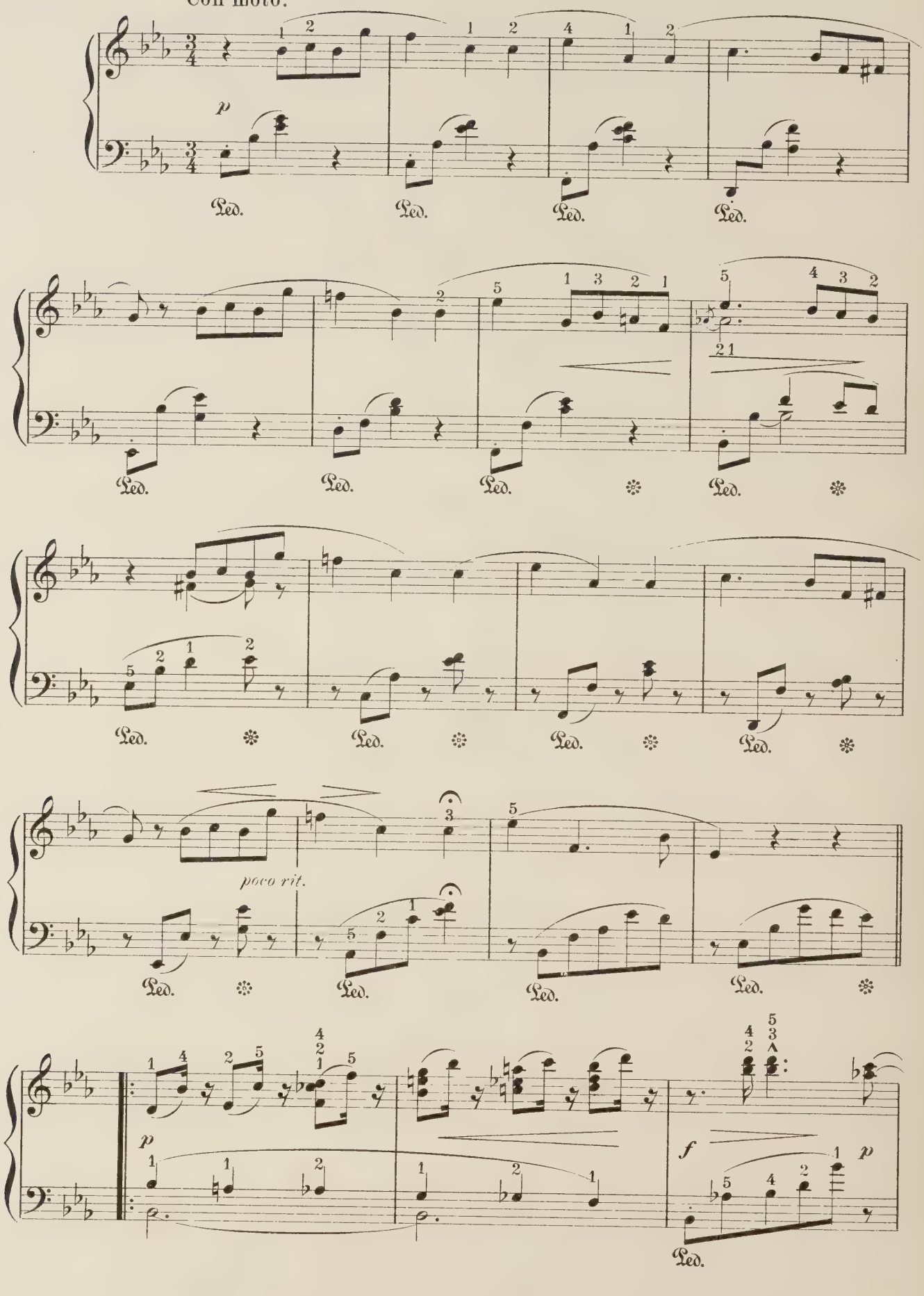

8
8
cresc.
8
sf


p
p
sf
p

Country Dance.

Ad. JENSEN, Op. 33. № 4.

Con moto.



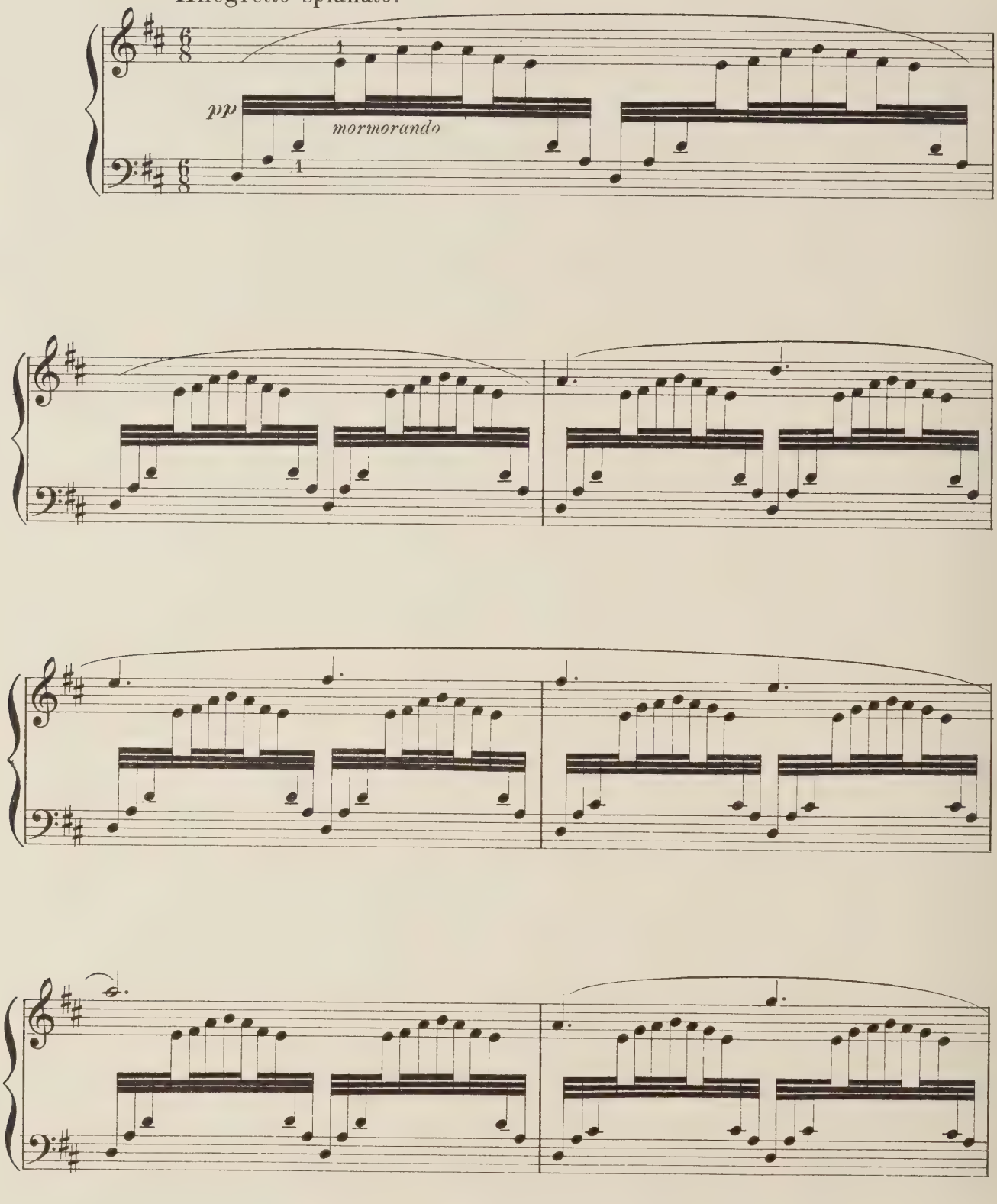

p
cre - scen - do
f
p
f rit.
a tempo
p
p
p poco rit.
1.
2.

Le Chant Du Ruisseau.

IDYLLE.

THÉODORE LACK, Op. 92

Allegretto spianato.












pp
cresc.
dimin.


p
cres
cen - - do
f
dimin.
molto
mormorando
pp
e
riten.


sf
sf
pp
p


pp
sempre smorzando
8
L.H.
L.H.
ppp

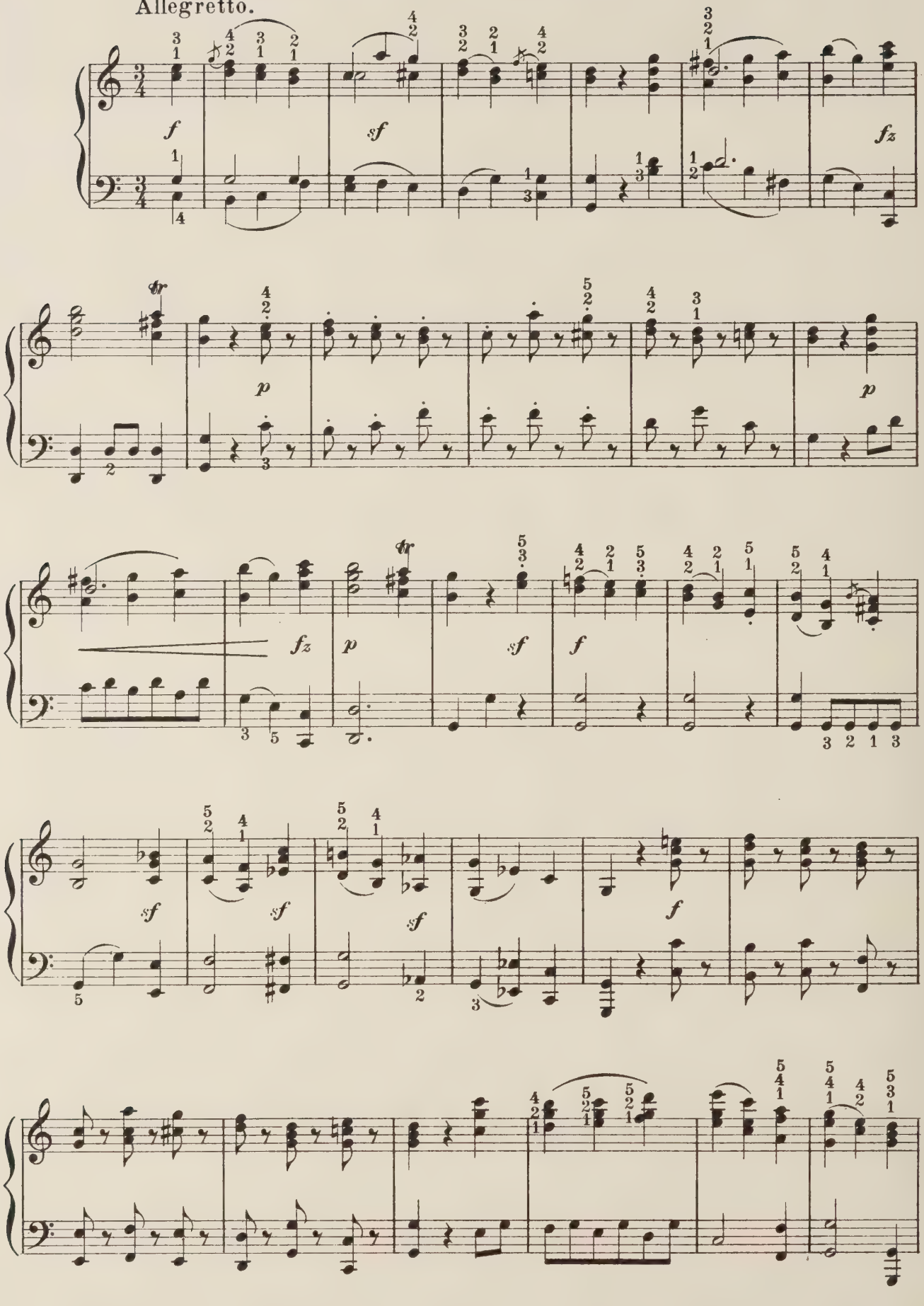
Minuet.

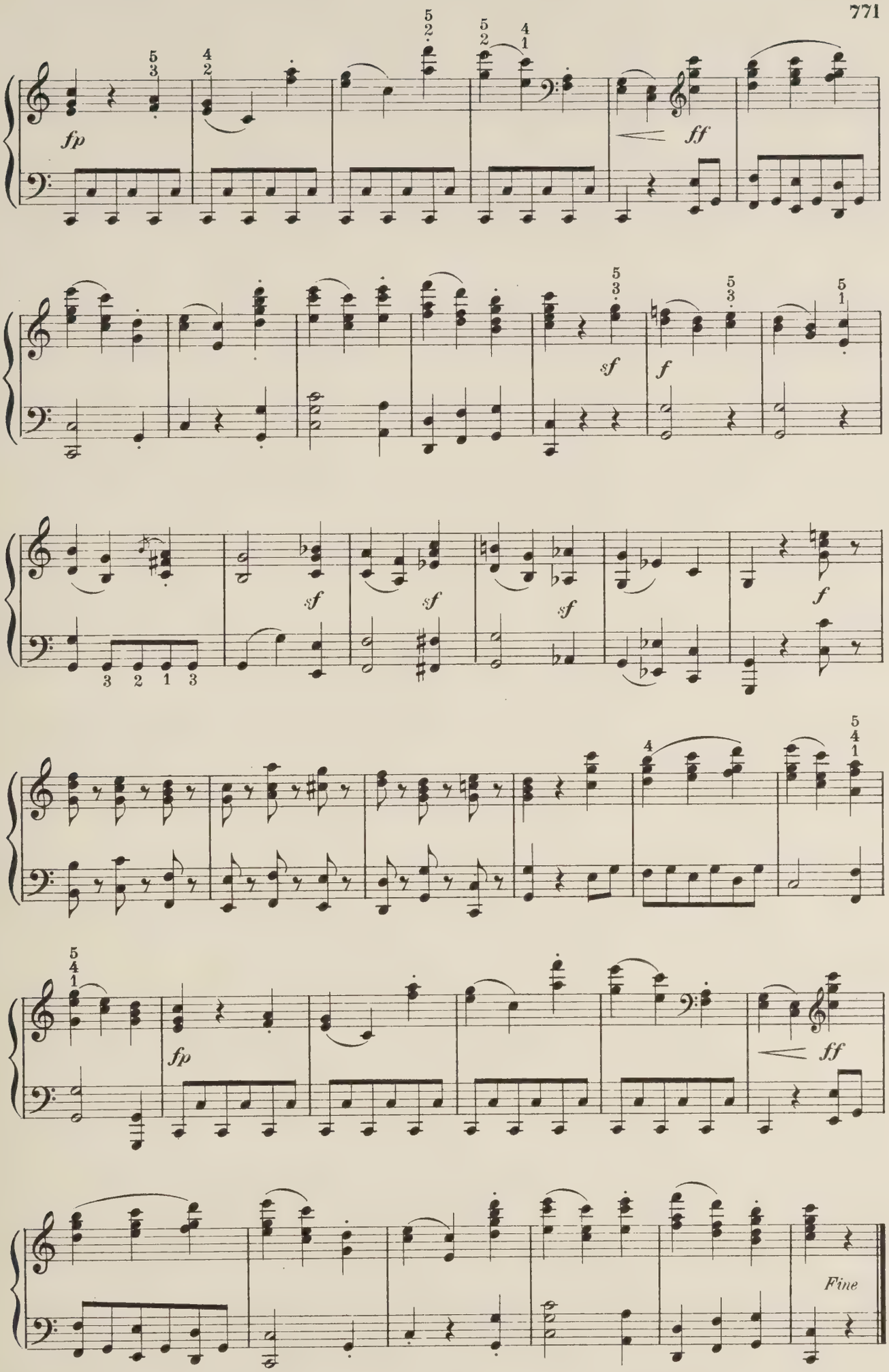
from the

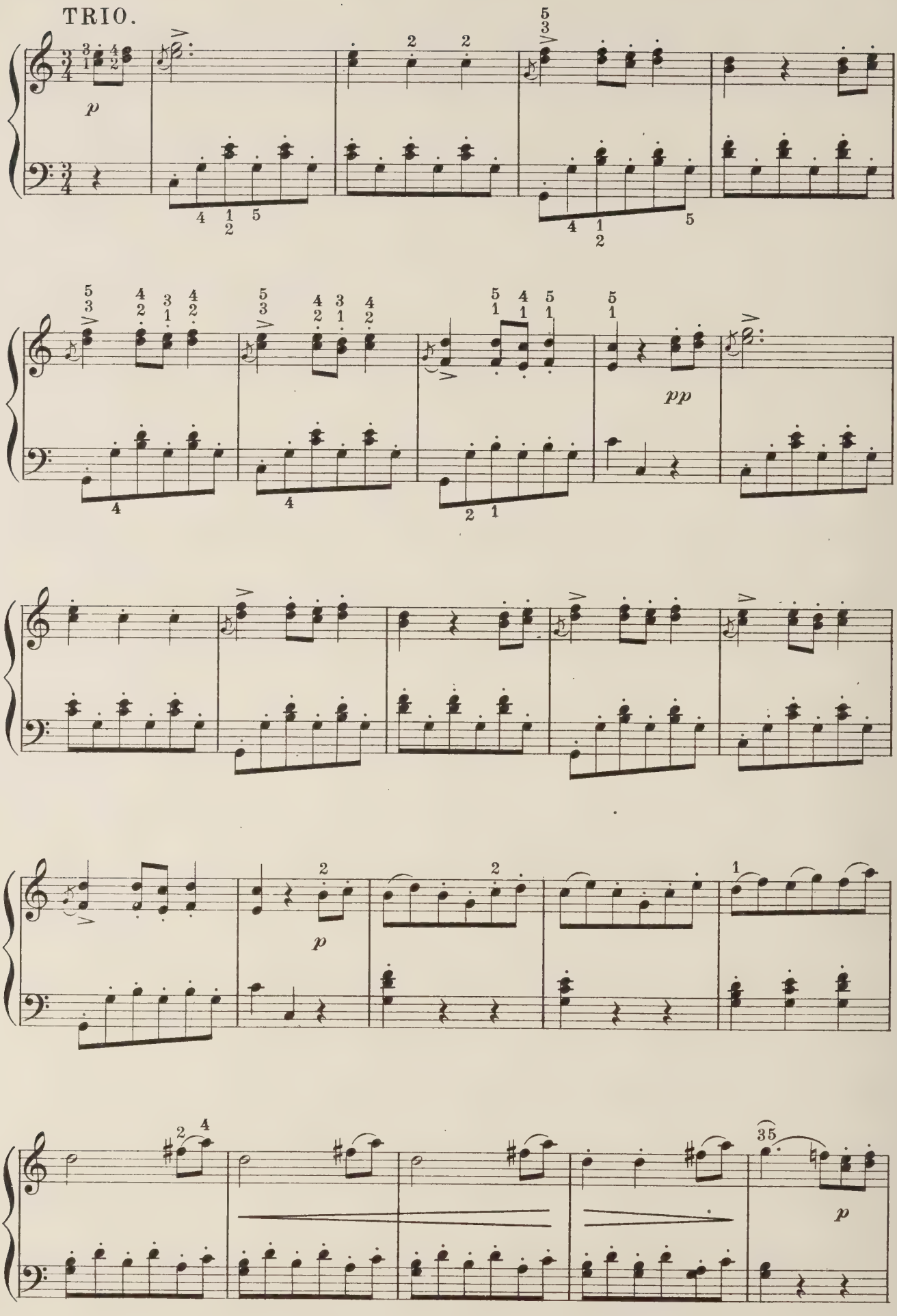
SYMPHONY in C MAJOR.

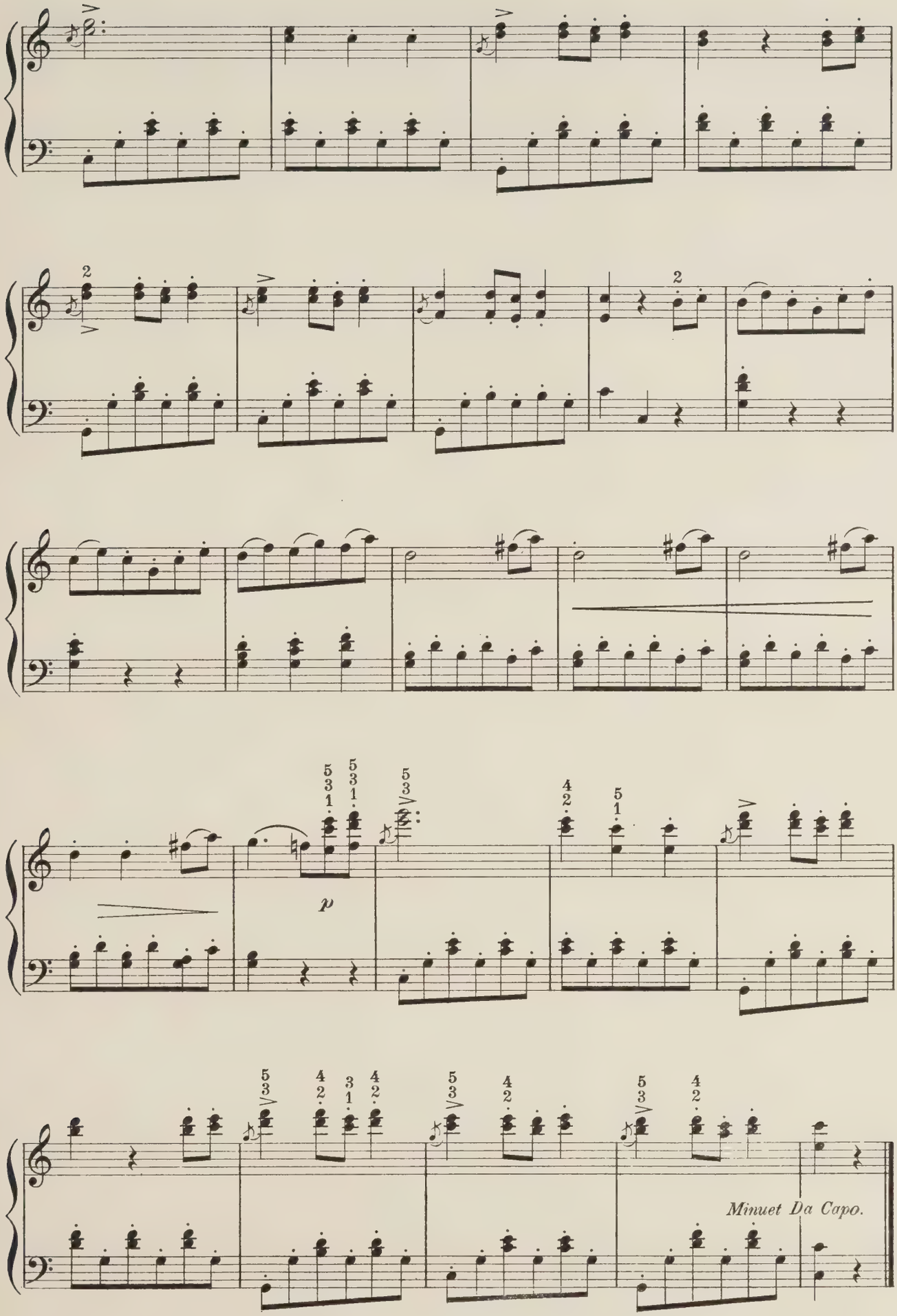
J. HAYDN.

Allegretto.




fp
ff
sf
f
sf
f
sf
sf
f
fp
ff
Fine


TRIO.
p
pp
p
p

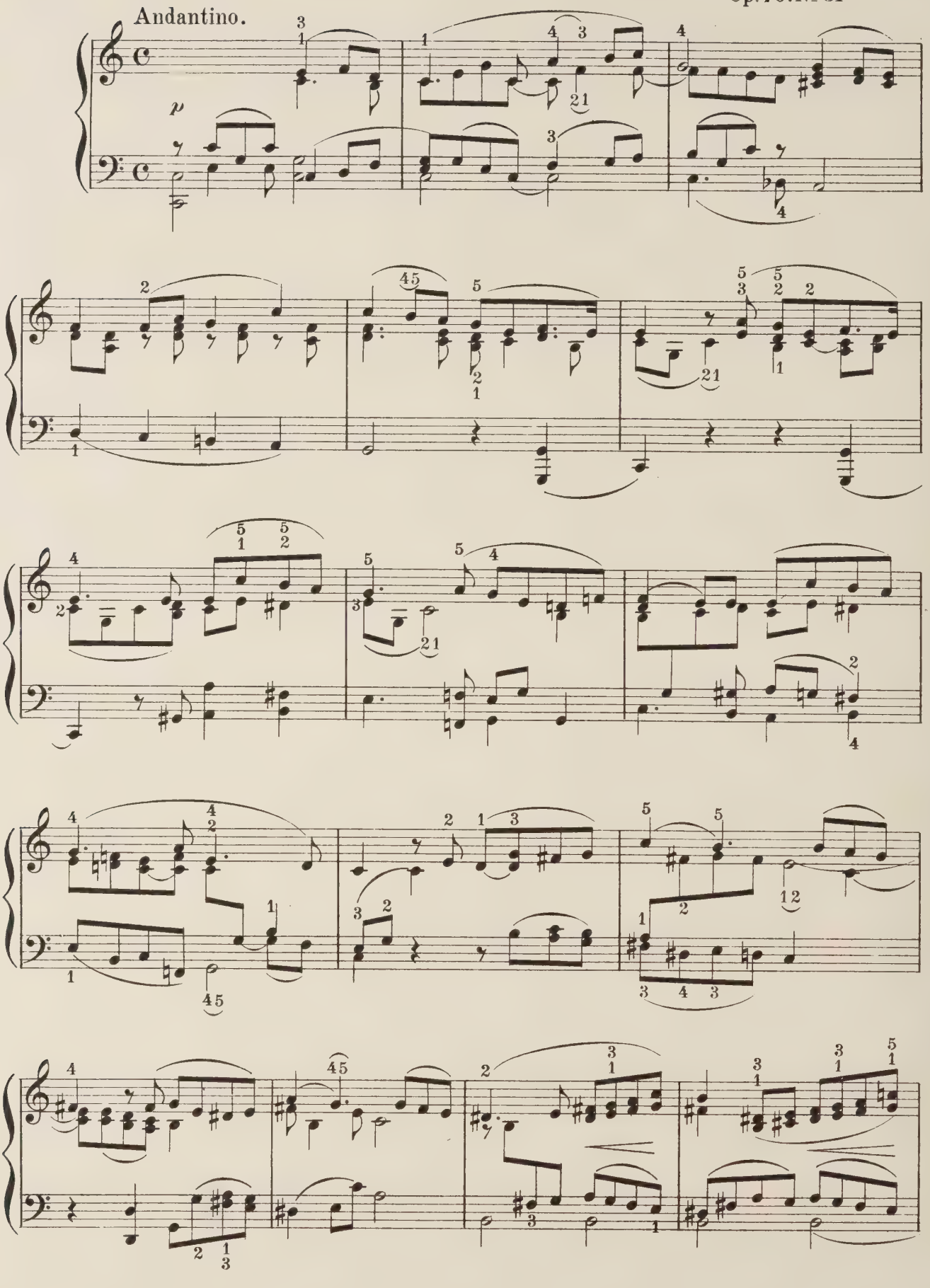

p
Minuet Da Capo.

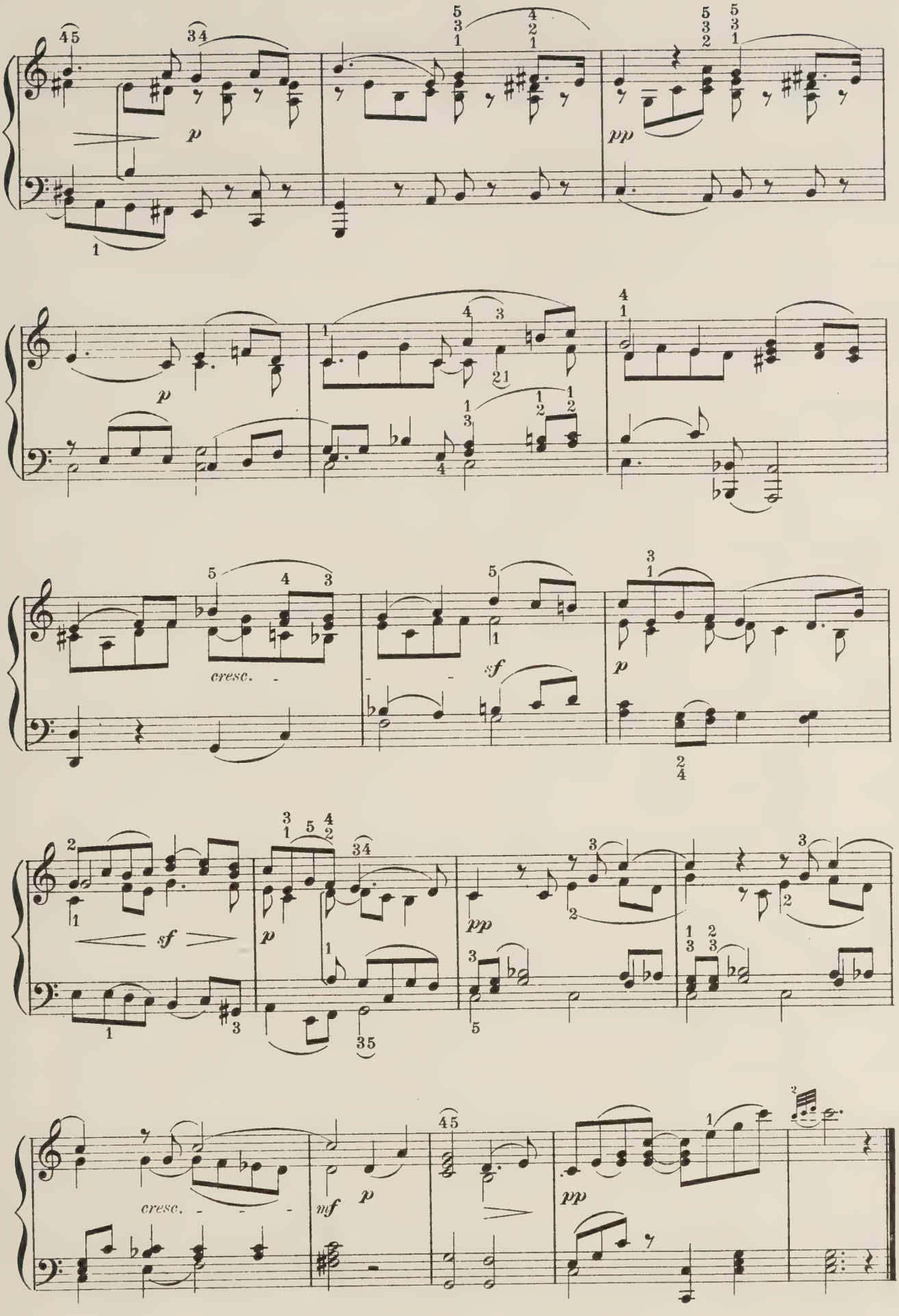
Oh, Rest in the Lord.

Aria from the Oratorio

"ELIJAH".

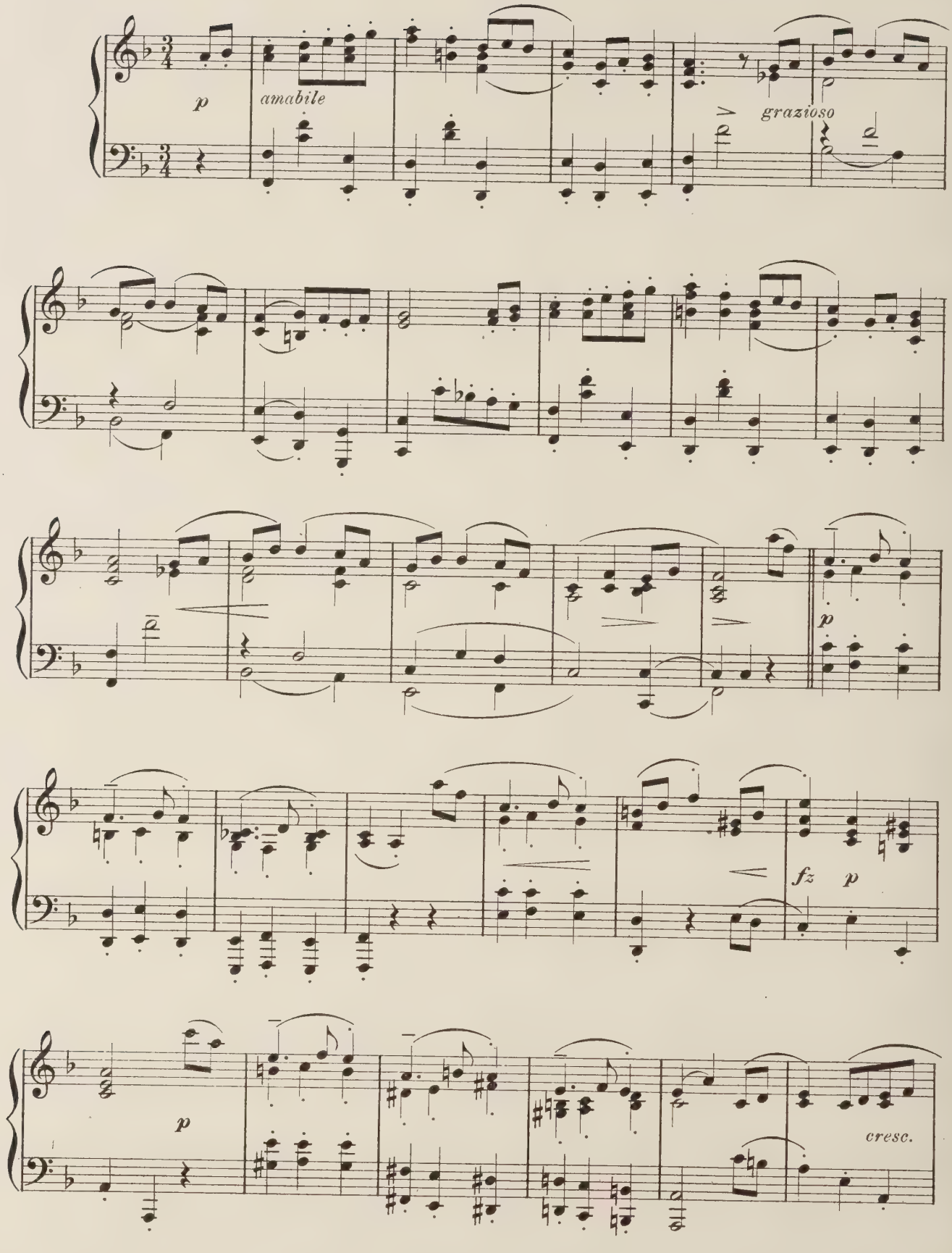
F. MENDELSSOHN BARTHOLDY,
Op. 70. № 31.

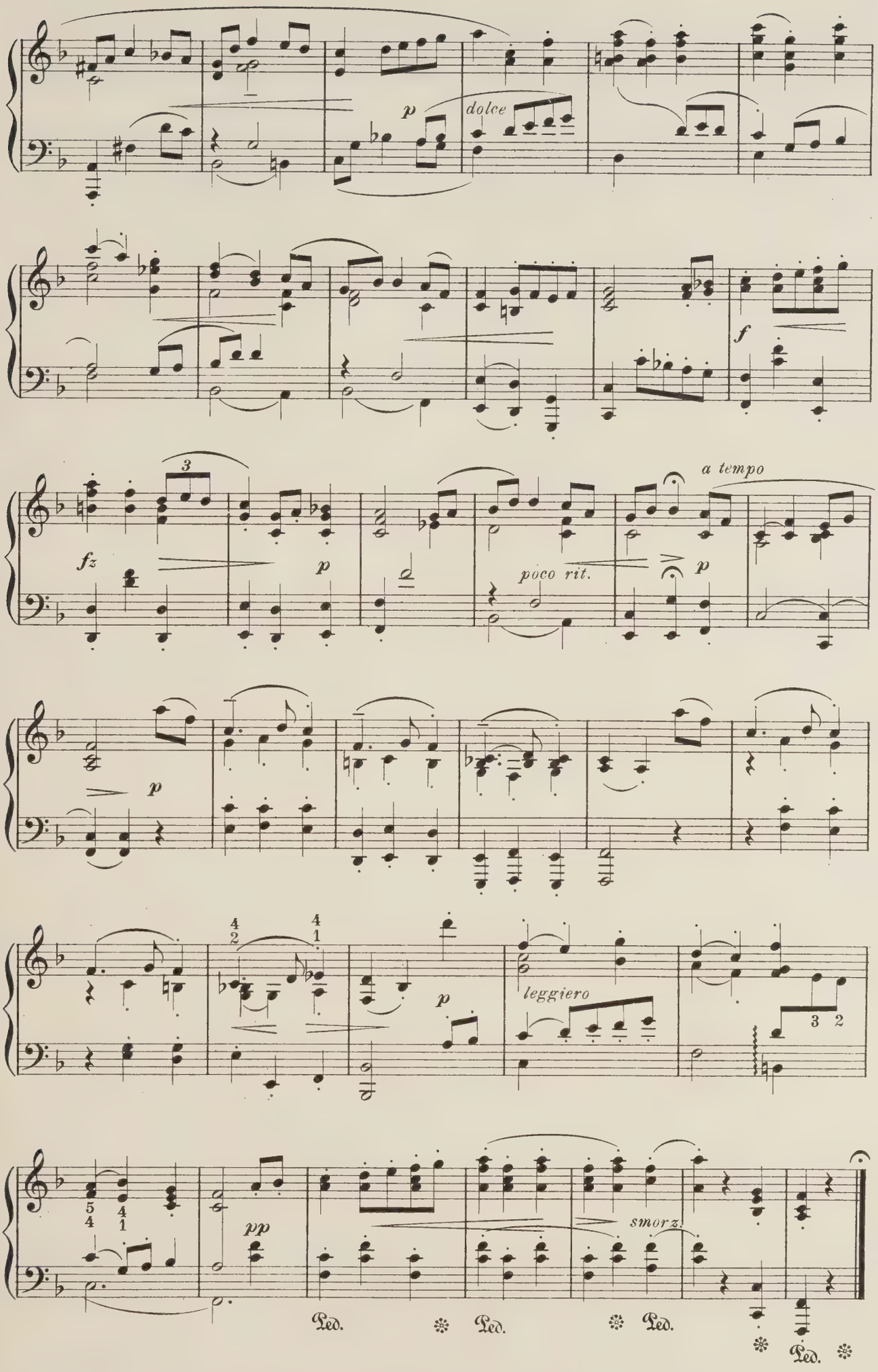



p
pp
p
p
cresc.
sf
p
sf
p
pp
cresc.
mf
p
pp

Scherzino.

VICTOR E. BENDIX. (Copenhagen.)

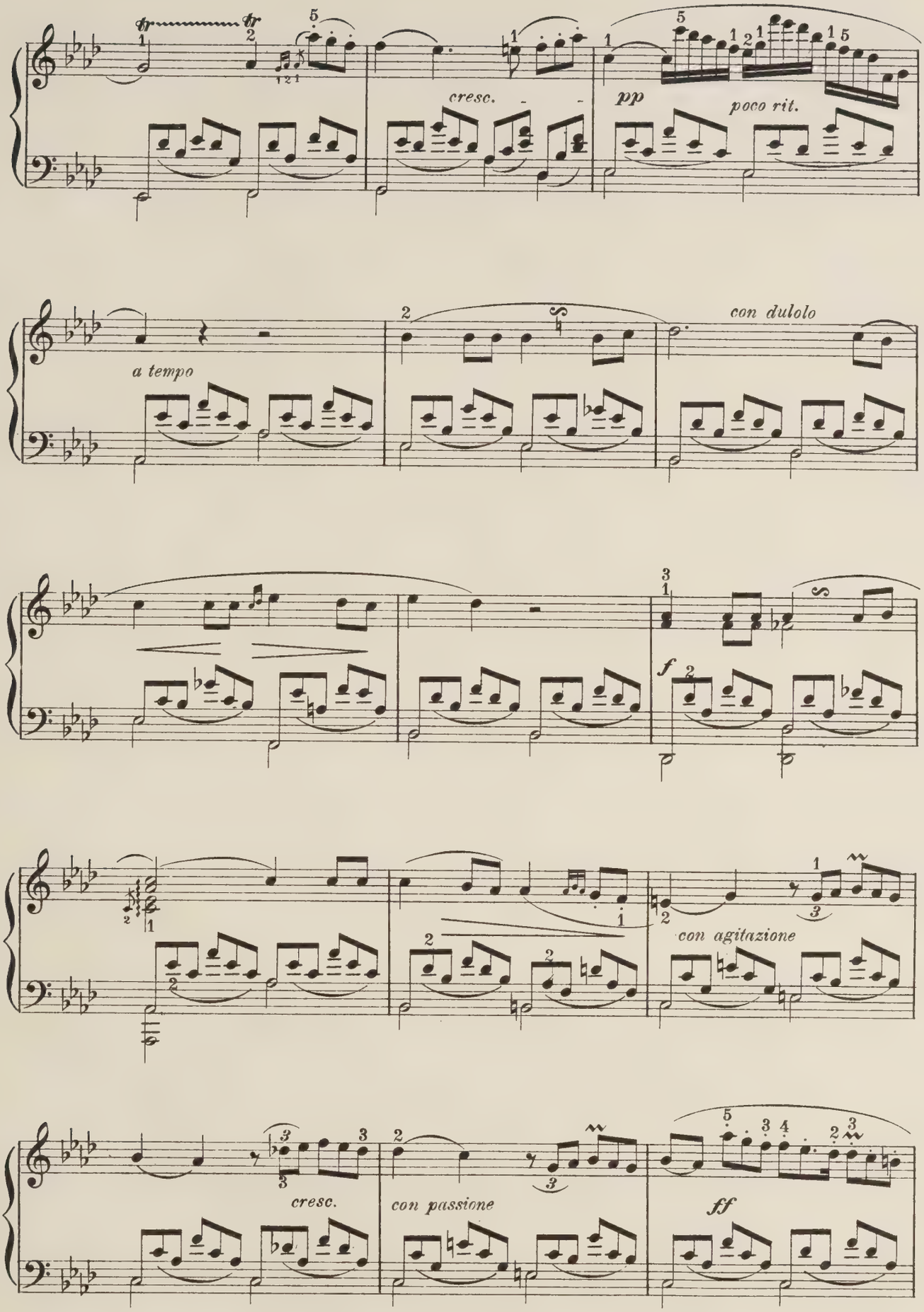


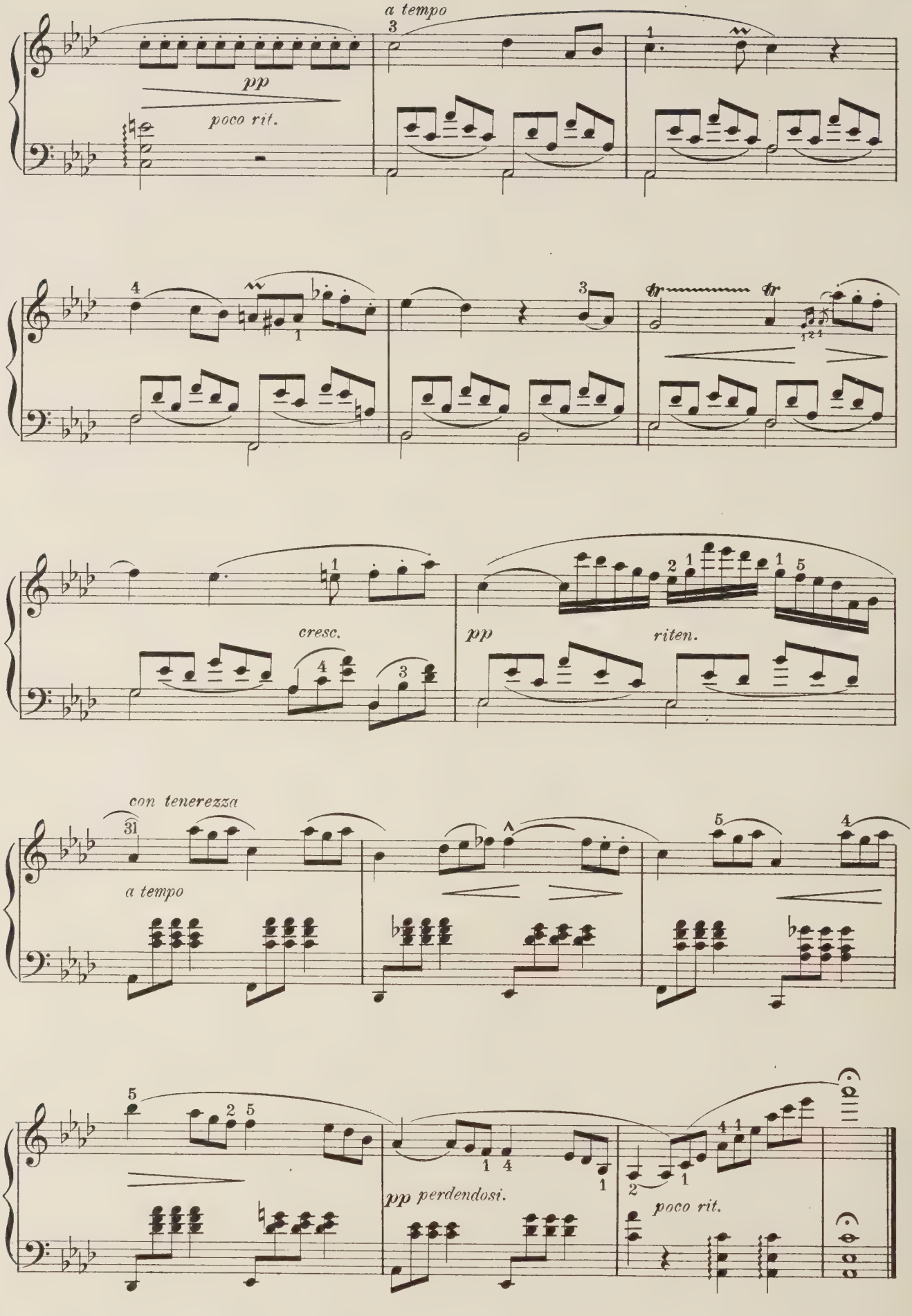

p
dolce
f
fz
p
poco rit.
a tempo
p
p
leggiero
3 2
pp
smorz.
Ped.
Ped.
Ped.
Ped.

Nocturne.

AD. GUTMANN, Op. 8. № 1.
(A pupil and friend of Chopin.)




cresc.
pp
poco rit.
a tempo
con dulolo
f
con agitazione
cresc.
con passione
ff


a tempo
pp
poco rit.
cresc.
pp
riten.
con tenerezza
a tempo
pp perdendosi.
poco rit.

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